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LECTURES

CONCERNING

ORATORY.

Delivered in

TRINITY COLLEGE, DUBLIN,

By JOHN LAWSON, D. D.

LECTURER in ORATORY and HISTORY, on the Foundation
of ERASMUS SMITH, Esquire.

Videmus quid deceat, non assequimur. CICERO de Orat.

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TO THE

Most Reverend, the Right Hon.
&c. the Governors of the
Schools of ERASMUS SMITH,
Esq;

MY LORDS,

THE Wisdom of our Ancestors thought fit to establish Professors, and injoin publick Lectures to be delivered in all Seats of Learning, as Means highly conducive to the right Instruction of Youth: The End which they were deemed to answer, obtained Place in all Countries, and have been held in general Esteem almost down to the present Times. But in late Days, at least among us, a Dislike of this Institution hath been insensibly growing up, and seemeth now pretty widely to prevail: It being in the Nature of Mankind to become tired of old Customs, and seek after new Inven-

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tions, mistaking too often meer Change for Improvement.

It is likely indeed, that this Institution doth not now answer the good Purposes it might, and actually did. Mismanagement may have crept in : For render a Thing unfashionable, it must decline. But we ought not to charge on the Design Abuses thereof, nor confound the Effect with its Cause. Thus, general Disregard occasions Failure in Execution ; but that Failure should not be alledged as an Argument to justify this Disregard ; although, when established, it keepeth up and encreaseth it. Negligence is at first the Effect of Contempt, afterwards a Cause.

I WOULD not however be understood to assert, that this Plan of Instruction is perfect, that all Objections offered against it are groundless. On the contrary, it is urged with much Shew of Reason and some Truth ; “ That the continued Discourse of a Professor, however judiciously composed, cannot convey sufficient Knowledge of any Art or Science ; to the Attainment of which Care, Attention, and the Slowness of gradual Progress are necessary. That this essential Defect hath farther
“ an

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“ an evil Tendency, accustoming young Persons to content themselves with such superficial Knowledge as they can glean up from hearing loose general Essays, and to consider this as a competent Fund of Learning ; from whence usually spring Conceit and Pedantry.”

If we were to trace up the Dislike of this Article of Academic Education to its Source, I fear, that we should find it closely connected with, or rather a Branch of somewhat, more momentous, of a Prejudice against the Whole; a Plant, the Seeds of which have been of late industriously sown in the Mind, have taken Root, and been artfully cherished there ; until at Length it hath grown to mighty Size and Strength, extending its Branches far and near; and hath well nigh covered the Land.

AND yet, upon weighing the Matter, one is at a Loss to assign for this Aversion any tolerable Appearance of Reason. Setting aside Revelation, are there any Writings, which present Goodness in so amiable a Light, which recommend the noblest and most generous Virtues, Justice, Friendship, the Love of our Country and of Mankind, in so warm and strong a Manner, as the Volumes transmitted to us from

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Greek and Roman Antiquity? Any, that give an higher Idea of the Dignity of human Nature; or any, that contribute more to strengthen and elevate the Mind, to raise and unfold all its Talents? Where are there offered to us more beautiful Models of true masculine Eloquence, finer Sentiments, exhibited in all the Grace of pure and unaffected Ornament?

Do not they place us amid the busiest, the most splendid Scenes; lay before us the greatest Characters; acquaint us with the most private Transactions, and bring us into the Conversation and Intimacy as it were of the most extraordinary Persons; who joined to the Advantages of Letters consummate Experience of the World; some of whom moved in the most exalted Sphere, and gave Law to the whole Earth?

AND can it be imagined, that such Ideas, such Scenes, such Patterns and Companions must not be highly beneficial to Youth?

ESPECIALLY, what can equal our Surprise when we enquire into the End proposed from that Form of Education, to which this hath been condemned to give Place; "A Knowledge
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“lege of modern Languages and of the
“World?”—For surely the best Foundation
of the former is an Acquaintance with the An-
tients; Excellence of Stile even in one’s native
Tongue is best learned from their admirable
Models; since what is essential in Eloquence is
common to all Languages. And the latter, to
a Mind rude, unlettered, unprincipled, is usu-
ally the greatest of Misfortunes; it becometh
Knowledge of Vice and Folly.

BUT it is not my Design at present to enter
into so large a Field: The Branch of this Pre-
judice I set out with, which hath led me insen-
sibly into these Reflexions, in my Opinion de-
serveth our careful Attention; especially in this
Place, bearing, as it doth, a particular Relation
to your Lordships TRUST.

IT was allowed, that the Objection before-
mentioned hath some Force; but the Inference
doth not seem just. We ought not to condemn
from a View of one Side. The Question is, are
there not Advantages which greatly lessen,
which do more than counterballance the Evils
objected? And may not Methods be found of
procuring still farther Advantages?

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“ THE continued Discourse of a Professor
 “ cannot convey sufficient Knowledge of a Sci-
 “ ence.”—True: Yet that hinders not, but that
 it may do a great deal, and profit much.

THE more diligent Hearers, who join with their Attendance upon such regular Course a Perusal of the best Authors on each Article, may receive from it great Benefit; because a Man of Genius and good Capacity may comprehend in those, however short, Compositions the principal Points; may open more general Views; and by abridging, supplying, explaining; set Things in a new and fuller Light. On the other Hand, the Careless, who do not read, may yet derive from thence some Knowledge, likely to prove useful afterwards, at least ornamental; certainly preferable to total Ignorance.

AGAIN, Discourses coming from the Mouth of an esteemed Person naturally make an Impression upon the Minds of the Audience, turn their Thoughts to the Matters treated of, are made the Subjects of Conversation, probably of Debate; which cannot fail of engaging them in Disquisitions and Enquiries concerning the Things talked of: And among many Persons it must happen, that some will persist in these
 Searches,

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Searches, and be led insensibly from a simple Desire of knowing some one Point into an Acquaintance with, it may be a masterly Comprehension of the whole Science: For the Seeds of Curiosity are strong in every young Mind, however frequently kept dormant by the Love of Pleasure or Force of Fashion; but if stirred up by an apt Occasion, they become quickly full of Life and Motion, shoot out, and soon produce fair and valuable Fruit; especially, when warmed by the animating Ray of Emulation, the Principle, which above all in human Nature contributes to the Growth and Flourishing of every useful Art.

ANOTHER Consideration of no small Moment is, That among very numerous Performances of this Kind some there will be of a better Stamp and Frame than the rest, which shall draw publick Notice and Applause, which spreading beyond the narrow Sphere of academic Instruction, shall bring Honour to the Society abroad, it may be to the Country, and enrich with new Treasures the Commonwealth of Letters. Experience confirms this Hope; and it would be easy to cite many celebrated Productions, which owe their Birth to Occasions of this Sort.

Thus

THUS it seems to me, that the Objection mentioned in the Beginning hath been fully answered : And perhaps we may add somewhat, and answer yet more fully ; a Method perhaps may be found of improving the usual Form, and of opening thereby new Benefits.

IN this Manner of lecturing by perpetual Discourse there is a manifest Disadvantage, that the Stream of Words passing away in a rapid Flow makes a slight Impression ; they glide swiftly by with unbroken Current, and little remains in the Hearer's Mind.

UPON other Occasions of Instruction there is a different Form employed ; wherein the young Persons are directed to study with Exactness some approved Book ; a certain Portion of which they are to give an Account of in the Way of Examination. Here, the regular alternative of Question and Answer, the gradual Opening of the Understanding by the clearing up of Doubts, and rectifying of Mistakes, the Traces engraved in the Memory by frequent Repetition, by Conjectures, Meditation, past Errors, Endeavours of Recollection, must bestow a distinct and lasting Comprehension of what is learned. But this Manner is laborious,
is

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is less pleasing than the other ; neither doth it give Rise to any lasting Work, which may diffuse its Influence and Lustre beyond the present Circle, illuminate the literary World, and possibly may extend the Ray down to Posterity.

Now suppose these two Plans of Instruction combined, and properly united : In this Case, we might reasonably hope for the Advantages of both, free from the Inconveniencies of either single ; which Scheme seems to bid fair for Perfection.

NEITHER is this a visionary Project. It actually subsisteth ; and hath been in a great Measure executed in the Plan of the present ORATORY-LECTURE, under your Lordships Inspection.

HERE the Professor is enjoined, at certain Seasons, to pronounce, according to the first-mentioned Form, a perpetual Discourse. At all other Times, the young Persons are instructed in the latter Way : They are required to read aloud some Passage of an Historian or Orator, to the End that they may be exercised in the useful Art of just, distinct Pronunciation : To which, as they advance farther, is added
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the Perusal of some among the celebrated Treatises concerning Oratory, remaining from Antiquity. Thus are they instructed betimes in the Principles of just Criticism, are taught to think, to cloath their Thoughts in apt Expression, and to utter these with Propriety and Gracefulness. Whilst at the same Time Composition is encouraged, the Curiosity of the Hearers is raised, their Emulation kindled: And it is hoped, that they may have proposed to them a fit Model of good Writing in the Performances of their Professor; some of which may possibly, in Length of Time, remain an Ornament to the Community that produced them, and, spreading abroad their Fame, may contribute to the Honour or Advancement of Letters.

FARTHER Improvements, I doubt not, may be thought of: Some were not long ago proposed by a Person of publick Spirit and enlarged Views. One there is, which, if I might be allowed to hint at any such, I would mention, as following naturally from the Observations just now laid down.

“ PROFESSORS should not only read at certain Seasons, as they are now obliged to do,
“ original Discourses; but they should be en-
“ joined

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“ joined to publish a fixed Number of such,
“ within a limited Time.”

THIS Necessity would take away the Plea, real or pretended, of Modesty, and Delicacy about Reputation ; would overcome that great Enemy even in the best Capacities to Excellence, the Love of Ease ; and would compel the Writers to exert their whole Force, to weigh with Caution, and polish with Labour, Works, which they know must go abroad, must sustain the Examination of severe and penetrating Eyes. The Want of which useful Compulsion hath, I believe, been felt among us ; and is the Cause that the present (I fear unadvised) Undertaking is here, even at this Day, a new, and, as I think, yet unattempted Essay.

I AM not ignorant, that a Proposal of this Kind is likely to be treated with Contempt or Ridicule. “ The World, it is said, abounds “ with bad or ordinary Books ; why should “ we seek to augment the Number ? ” To which I think the Answer not difficult.

A GOOD Book, (and sometimes a good one may be hoped for) is well worthy of being purchased at the Price of enduring many bad
or

or indifferent, an Evil which falls only upon willing Sufferers; especially, as these cannot be lasting Incumbrances; for such are published, just talked of, slightly looked into, condemned; and then turned into some Corner of a Library, there to moulder amidst Worms and Dust in undisturbed Oblivion. Even bad Books, in the Case before us, would have one good Effect; they would shew the Inability of the Writers for the Post they hold, and give timely Warning to displace them; a Discovery, which, it were to be wished, could be rendered universal.

WE may add, that these Performances, however in themselves insignificant, would afford a probable Argument of Diligence in the Writer: For one, who shews this Attention in the Discharge of no easy Article of his Duty, cannot well be suspected of great Remissness in the others.

THEY bear a Similitude in this respect to the Prudence of that Institution in Cities, which enjoins the Watchmen to go their Circuit and proclaim the Hour, not so much for the Sake of informing the Inhabitants in a Point little needful, as because such periodical Vociferation furnisheth a Proof, that these Guardians of
midnight

midnight Order do attend, and watch, whilst others sleep.

THIS, Diligence, hath its Praise; and the Discourses annexed may, it is hoped, entitle the Speaker to that humble Merit. He walketh his Rounds; and if he call out in no tuneable Voice, nor utter any useful Admonition, yet he thereby proves himself to be on his Station, and awake.

WITH this View, he hath been induced to come forth from the Shade, uncalled; and to venture out from calm safe Obscurity into the Publick, a wide and stormy Sea, covered with Wrecks of unsuccessful Writers; sensible, at the same Time, that he is exposed to greater Inconveniencies, than they who should publish under the proposed Regulation could encounter with. They would have Necessity to urge, a just Plea for Indulgence; he is a willing Adventurer: And more gallant Behaviour is expected from a Volunteer, than from one impressed into the Service.

THE Nature likewise of this Design, and the Subject, lay open to peculiar Hardships.

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ITS Nature admits not a Criterion, whereby to judge ; whence one can never hope to satisfy all. And in Difference of Opinion few make befitting Allowances, or even afford to the opposite one an impartial Hearing.

AGAIN, continual Criticism disgusteth. Seek by digressing to relieve, you offend against the Rules of your Art; thus are thought tiresome, or trifling.

IF you be plain, you repeat ; if nice, you refine ; are vulgar, or visionary.

THIS likewise is a Subject which all understand, or think they do ; hence all are Judges : And among so many, there must be Censurers.

THESE, however, are counterballanced by chearful Considerations on the other Side.

IT is pleasing to have endeavoured well ; to have given some Mark of Care, and permit me so to name it, of an honest, although it is too likely, unsuccessful Ambition.

BESIDES, I am persuaded that there is in the collective Body of the Publick a Fund of Candour, which never fails in the End to cast the

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the Ballance. Passion, Prejudice, Temper, Fashion, may for a while carry with them the publick Suffrage; but they shall at last subside; and Truth and Reason be listened to, speaking in the Voice of the Majority always just; rather indeed mild and indulgent, inclined to favour those who appear desirous of deserving well from them.

WITH these Thoughts, relying on the Merit of a good Intention, I seek to encourage myself; hoping, in the mean Time, to obtain Pardon for the Liberty I take of INSCRIBING to your Lordships the following Lectures, the FIRST-FRUITS of an Office, derived from your Appointment, and held under your Approbation.

LET them, so long as they may happen to be remembered, remain a TESTIMONY of the Author's RESPECT for your Lordships, and a MEMORIAL of his GRATITUDE.

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yet*

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LECTURES

CONCERNING

ORATORY.

LECTURE the First.

INTRODUCTION.—*Praise of Eloquence.—Difficulty of it.—Prejudices removed.*

IT is not without much Diffidence and Sollicitude of Mind that I enter upon the present Undertaking, this of delivering to you Discourses, concerning the Nature, Precepts, and Method of Oratory. I shall not, as a Ground of such Diffidence, however real, urge my own Inability; such Pleas being commonly offered, and seldom regarded as sincere. The Difficulty of the Work itself is a sufficient Ground, comprehending so wide a Circuit, and abounding with Points so various, subtle, and delicate.

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WHICH Difficulty becomes not a little encreased by the Multitude of Writers upon this Subject. For, in such Circumstances, how shall one proceed? Have you nothing new to offer? Perpetual Repetition disgusts. Beside, if that be the Case, why do you write? Do you seek to inform Men of what they know already? On the other Hand, have you made any Discoveries? The Probability is, that the Love of Novelty hath led you into Mistakes. At best, you will have established Opinions and Prejudices, no weak Enemies, to encounter with: Wise Men will suspect you, the vulgar at once condemn. To which I may add, that the frequency of Writing and Discourse on this Kind of Subjects indisposeth Men to the whole Kind: The Ground hath been so traversed and beaten, that they have no Hope of springing new Game, and follow those who would lead into it, with Reluctance.

SUCH is the forbidding Aspect of my present Undertaking: But it may be considered in more pleasing Lights, which take off from these Discouragements. One of these is, the Necessity laid upon me, from the Situation in which I am placed, of making some Attempt; and Necessity renders even Mediocrity excusable.

I SHOULD mention as a *Second* the Candour and Indulgence of my Hearers, who would rather approve and profit by what is right, than search for Errors or Defects, and condemn. But waving this, as a Point of too much Delicacy to be insisted on; I am not a little comforted by

by a Reflexion which I often make, that, notwithstanding the numberless Treatises before-mentioned, it seems that the Subject is not exhausted; new and useful Observations may be still added. My Reason for thinking so is this: Of the infinite Multitude of rhetorical and critical Compositions, Accounts of which are sent down to us from Antiquity, some Works of the most celebrated Authors, scarcely a Dozen, remain at this Day. How then shall we judge; that among the innumerable Treatises which have perished, there were not any, which contained ought valuable or peculiar? You cannot believe, you will not say it. But if they did contain such; may not the same or like Thoughts occur at this Time, and Eloquence be still enriched by new Inventions? At least, we may hope to clear the Road marked out by the Antients, to smooth and open it; perhaps in some Places to strike out new and shorter Paths.

THESE Reflexions help to animate: But my chief Encouragement is the Hope, that these Lectures, imperfect as they are, may do some Good.

THEY may at least turn your Attention to the Subject upon which they are raised: An Effect, which (pardon the Remark) seemeth at present needful to us. Sciences are cultivated not unhappily, Languages are studied, polite Authors are read and understood among us: But a Spirit of imitating them is not sufficiently high. Content to know and admire, who seeks to re-

seemle? Reason is more exercised than Invention. Attached to what is solid, we neglect Ornament. Now the treating publickly of this latter, the hearing much concerning it, will unavoidably make it the Subject of your Thoughts and Discourse: And, if it hath, as certainly is the Case, much of real Value in it, will naturally introduce a Fondness for it, will recommend it to your Study and Care.

I AM the more at Liberty to hope for this Consequence, as the Trial is new; as Lectures on the present Argument have been long disused; or rather have never been carried on in a continued and regular Course.

THAT this, ELOQUENCE, is a Possession highly valuable, an Art worthy of your utmost Application, seemeth not to require Proof. The Histories ye read daily, the Writings of those whom ye justly admire, abound with Evidences of its Power, and Praises of its Dignity. There is not any Nation so barbarous, so uncultivated by Arts, so foreign from all Humanity, in which there may not be found Traces of its Influence, although in its rude and imperfect State. And in those happier Climates where Reason was improved, wheresoever the Beams of Arts and Knowledge were extended, Eloquence obtained likewise Admission, met with proportional Advancement, and flourished together with them. If there be more of Worth in Science, if it be more estimable to find out Truth than to impart it when found, to think deeply than to speak well;

well; yet is there not less Utility in this latter; because, it is absolutely necessary to the obtaining, in any considerable Degree, the Advantages of the other. For of what Importance is the Discovery of Truth, if it cannot be communicated? What avails the most improved Understanding, if incapable of conveying properly its own Notions?

Prometheus is said by the Poets to have stolen Fire from Heaven, bestowing which to Mankind, yet wretched and savage, he rendered Life comfortable, and prepared the Way for all the beneficial Arts afterwards invented. Such we may esteem Eloquence; a divine Ray, which gave Life and Warmth to all the Faculties, teaching them to impart the Fruit of their Operations to others; by this Means diffusing Humanity, Knowledge, Politeness of Manners.

For Mankind, however curious and Lovers of Truth, will seldom give Admission to her, if presented in her own native unadorned Shape. She must soften the Severity of her Aspect, must borrow the Embellishments of Rhetorick, must employ all the Charms and Address of that, to fix, conquer, and win over the Distractions, Prejudices, and Indolence of Mankind. If because Reason is natural to Men, they were to be left to the Power of simple unassisted Reason, the Minds of the Multitude would be in a State as destitute as their Bodies, if abandoned equally to Nature alone, without Raiment, without Houses. Eloquence we may therefore stile the Cloathing of Reason, which at
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first coarse and plain, a Defence meerly against the Rigour of the Seasons, became at length a Source of Beauty, defendeth, preserveth, adorneth it.

LET us not then attempt to separate two Friends thus happily united. Ye do rightly without Doubt in cultivating Science; it is the only firm Foundation. But, if you stop there, you leave your Work imperfect: Add to Science this Gift of Eloquence, which, if in the Order of Nature inferior, is equal, as I said before, rather indeed preferable, in Use and practical Advantage, is more forcible, more splendid, more universally powerful. Consider it not in the Light of philosophical abstracted Severity, but according to the Rank it actually holdeth in the World; for we should be guided in our Choice by Reality, not Speculation: What is there more to be desired, what more admirable, than for one, a private Person, by Means hereof, to fix the Attention of a large Assembly; notwithstanding their different Tempers, Views, and Dispositions, to inspire alternately, Joy, Sorrow, Indignation, Compassion, Love, Aversion; to keep every Motion of their Minds suspended as it were on his Words; and, in the Conclusion, to leave them pleased, convinced, perswaded? Reflect, in what grand Images do the Writers of Antiquity represent the Orators of their Days. [a] Sometimes they

[a] Vehemens ut procella, excitatus ut torrens, incensus ut fulmen, tonat, fulgurat, et rapidis eloquentiæ fluctibus cuncta prouult, et proturbat. CICERO.

they are Torrents, that, rolling with impetuous Fury, bear down every Thing before them. Again, they are Lightnings, that dazzle and strike blind, that pierce and dissolve. At another Time, they are Tempests, that rage and thunder, that rend, scatter, overturn.

In one Place, you see a mighty People dissolved in Luxury and Indolence, effeminate, corrupted, terrible only to those who would reform them; [b] the Orator layeth before these their true State; he shews them from without a powerful Enemy deceiving, and ready to enslave them; Traitors selling them within; their Allies insulted, their Territories mangled and alienated, their Armies useless, their Trade destroyed, their Fleets baffled and idle; themselves in the mean while buried in Sloth, devoted to Shews and Spectacles, the Contempt of *Greece*: Which affecting Picture he contrasts with that of their Ancestors, Lovers of their Country, patient of Labour, intrepid, victorious over the innumerable Hosts of the *Persian* Monarch, the Defenders of Liberty and *Greece*, Patriots honoured with immortal Fame.—Lo! this degenerate People are roused, kindled, fired; the Orator's Voice recalls the Spirit of their Ancestors; they rush with Emulation to Arms; they fight and fall, although unsuccessful, yet glorious, on the Plains of *Chæronæa*.

In another Place, see a [c] Tyrant trampling on the Laws and Liberties of his Country, in
other

[b] DEMOSTHENES.

[c] JULIUS CÆSAR.

other Respects the most accomplished of Mankind: Behold him determined to inflict Death upon an [d] Enemy now in his Power! [e] One offereth himself to plead for this illustrious Criminal, and the Usurper, although resolved to condemn, assenteth to hear. He seateth himself on his Tribunal, holding the fatal Decree prepared beforehand: He listeneth, his Curiosity is engaged; as the Advocate goeth on, he is moved, affected, his Compassion is raised, he turns pale, he trembles, the Decree drops from his Hand; he forgives [f].

“ BUT these Wonders have ceased: No such Effects have been wrought in modern Times.”

TRUE:—Yet they are still possible; and is it not worth while to cultivate an Art which may possibly lead to such? At least, we cannot doubt, that somewhat resembling these may be still hoped for.

BUT there remains a Consideration of more Importance, “ This Art will enable us to do much Good.”

IN the several liberal Professions, for which all who now hear me are intended, the Power of Speaking-well qualifies the Possessor to be eminently useful. Whether you deliver your Sentiments concerning the Measures most beneficial to your Country, and seek to abrogate hurtful, or enact wise Laws: Whether you do Right to injured Innocence, or bring Guilt to due

[d] CAIUS LIGARIUS. [e] CICERO.

[f] PLUTARCH in the Life of CICERO.

due Punishment, recover or defend Property usurped or attacked : Or whether, lastly, you lay before Men their Duty as reasonable Creatures and Christians, paint the Charms of Religion and Virtue, or display the Horrors of Infidelity and Vice : In all these important Offices, of what mighty Efficacy is Eloquence ? Without this, Knowledge proceedeth faintly, slowly, like unassisted Strength in manual Works, which may at length obtain its End, but with much clumsy Labour : Oratory we may compare to the mechanical Arts, which, by furnishing Engines, and well adapted Instruments, produce the same Effects with Ease, and finish with Elegancy.

THOSE who understand the Nature of Society will not, I believe, esteem it a Paradox, if we assert, that the Orator who employeth his Talent aright, is one of the most useful Members of the Community, infusing Principles of Religion, Humanity, and virtuous Industry in all who hear him, contributing to preserve Peace, Justice, and Harmony among Men.

WE may therefore lay it down as acknowledged, that this Art is excellent. At the same Time it should not be concealed, that it is difficult, and cannot be obtained by meer Approbation and indolent Wishes. This we might fully prove, by a bare Recital of the many Endowments of Mind, which, beside outward Qualifications of Person, Voice, Action, are requisite to the forming of a great Orator : An Assemblage rarely

rarely met with ; and, where met, still insufficient without Care. For Nature hath dealt with the Mind of Man as with the Earth about him, which produceth not Grain, unless she hath before sown the Seeds in it, and Culture be afterwards added.

THIS Remark points out the two great Articles, of which are formed, as it were, the Root and Stem of this lofty Tree of Eloquence, from whence the lesser Parts, like Branches, quickly shoot. These are GENIUS and APPLICATION. Concerning which, as some Obscurity hath arisen, allow me to add a few Words in Explanation of them.

THE Air and Features of every Individual in the human Species are different : Not less Diversity is observable in their Minds : Their Dispositions, their Likings, their Powers also are altogether different. Take any Number of Persons, you will find them inclined to different Studies ; each capable of succeeding well in his own, yet averse from, and usually unable to make a Progress in that chosen by another. Nothing is more commonly met with. Here is one, who in early Youth reads the Poets with Pleasure, learns with Ease to imitate them, but can scarcely be brought to comprehend the first Elements of Geometry : While this other young Person can hardly be dragged through a Page of *Homer* or *Horace*, who yet runs over *Euclid* with Rapidity. As again, others there are utterly inept for Letters, who become good Mechanicks, or raise a Fortune by Commerce.

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THIS Distinction is essential; it gives to Life its whole Colour and Character. If a Man set out in the Path, to which Nature pointeth, he will go on easily and swiftly to his utmost Degree of Perfection; for there are Limits to all: But if, by wrong Influence or Choice, he be forced or seduced into another Road, he will meet with Difficulties at every Step, go on struggling and stumbling, and, if he have Resolution to persevere, will arrive in the End, to Mediocrity. *RICH LIEU*, the greatest Statesman of his Age, had an immoderate Ambition to be admired as a Poet, and became in that Respect ridiculous: Somewhat of the same Kind we see in *Machiavel*; and perhaps in *Cicero*. Even the most versatile Mind, that which can best suit itself to different Things, confesseth still this Power of *Nature*: For, though it may perform tolerably well in a foreign Province, yet it doth far better in its own. [g] Every Circumstance and kind of Life, saith the Poet, became *Aristippus*; yet we cannot imagine, that stoical Severity suited him so well, as his own soft voluptuous Philosophy.

If I might be allowed to borrow a Comparison from Science, I would liken such *Nature* to a Body placed in a Ray separated by passing through a Prism, which appeareth always of the same Colour of that Ray; but is much brighter, more luminous, when beheld in Light of its own natural Colour. *Boccace* hath left behind

[g] Omnis ARISTIPPUM decuit color, & status, & res.
HOR.

behind him some serious Writings which are deservedly neglected; take up his *Decameron*, you must be pleased: What comick Wit and Humour! What Delicacy, yet Simplicity of Stile and Sentiment! He is a Model in this Kind: It was his *Genius*. *Milton's* Sublimity transports, astonisheth; his Attempts of Humour move Pity.

“UNIVERSAL Genius may seem an Exception.”——This, like universal Conquest, is chimerical, sought after by many; always with ill Success, and to the Prejudice of the Seeker. No Man seemeth to have fairer Pretensions to it than Lord *Bacon*. What Depth of Thought! What vast Extent of Learning! What grand Ideas! Yet when he aimeth at Ornament, as he doth not seldom, how doth this great Person fail! He becomes forced, unnatural, obscure, Nature hath fixed the Bounds. Some exalted Souls have a much wider Range to move in; within which, they seem to be more than human; beyond, are but as common Men: They are *Sampson*, *shorn of his Strength*; *Antæus* held up aloft in Air. Where the Impulse is strong, it cannot be mistaken; divert, cover, overwhelm it, still it will send out Sparks, if it cannot blaze. *Mallebranche*, an Enthusiast in the Cause of Truth, inveigheth against all rhetorical Embellishments, as Instruments of Falshood; and Nature breaks out, betraying him in every Page; he is unawares an Orator, and a fine one.

IN the general Course of Mankind, the Difference

ference is much less strongly marked ; but it always is. As no Man is alike fit for every Employment, so there is not any unfit for all.

THE Sum is ; in the original Frame of our Souls, there is a Difference proceeding from the Hand of the great Maker, by which every Man is enabled to make a better Progress in some one Thing, Study, or Art, or Handicraft, than in another ; which natural Ability we name GENIUS. Sometimes it comprehendeth a wide Circuit ; is sometimes confined to one Science or Art, or even to one Branch of each : But the most extensive is bounded ; the narrowest hath open to it its peculiar Path. The Usefulness or final Cause of which Disposition is manifest, that Men, thus differently qualified, should stand in Need of, and be benefited by each other ; thus all mutually obliged and obliging, whilst each moveth in his own peculiar Sphere, should conspire to promote the Good of the Whole.

LET us now bring home these Observations to the Point before us. The first Article to be regarded in one destined to the Study of Oratory is this, GENIUS. It is the Foundation of all ; to this all subsequent Improvement must be proportional ; without some Degree of it all Attempts are vain, no Progress can be made ; in which Case, the Attention should be turned some other Way.

THIS precious Gift being supplied by the Hand of Nature, you then proceed to the second Article mentioned as necessary to perfect the

the first; this was said to be APPLICATION, which consisteth of two Parts, STUDY and PRACTICE.

You must read the Works of the most eminent Speakers; read not slightly or transiently, nor so as merely to apprehend the Sense, but with Care, Intention, Assiduity; with an [*b*] Earnestness nearly equal to that of Writing. Make yourself Master of their Subject. Observe the Method they have chosen. Follow them through every Transition. Attend to their Reasoning. Take Notice of the Address with which they prepare Things; how they guard against Prejudices, prevent or solve Objections; how they paint, move, amplify, contract; where abound in Images and Figures, where assume a plain simple Style: Penetrate into the several Reasons for this Variety. Having arrived thus far, learn to distinguish the Genius of each Speaker; which being known, you will trace it through every Variety arising from Occasions, Circumstances, Conjectures, Imitation: This is the principal Form; the Key, which gives the Tone to the rest.

FURNISHED with this Knowledge, you are to compleat all by adding the second Branch of Application, PRACTICE.

You should, by frequent Trial, make yourself acquainted with the Bent, Strength, Limits of your own Genius; that, having learned the proper Cultivation of it, you may lay out your utmost

[*b*] Legendum est pene ad scribendi sollicitudinem.

utmost Efforts in that Way; and by observing, correcting, and guarding against Faults, raise it gradually to the utmost Perfection, of which it is capable. For as Exercise forms the Body, maketh it strong, pliable, and docile; so doth Practise the Mind, giveth to it Firmness, and Force, and Ease, a Readiness and Gracefulness, not otherwise attainable.—But as the ensuing Lectures are to turn chiefly upon Articles relative to these, STUDY and PRACTICE, I shall say no more of them at present.

ONE Thing however it seems, that I ought not to pass over: It will probably be asked, “Among the Qualities requisite to form an Orator, why is *Taste* omitted? The general Opinion gives it a high rank among them.”

I ACKNOWLEDGE it. In Writings and Conversations upon this and the like Subjects, no Word occurs more often: All Excellence in Composition and Judgment is resolved into it. But hath this Term a clear Idea annexed? Ask for an Explanation of it; you meet with various Opinions, much Confusion and Controversy. Let us then consider the Point: Let us, if we can, fix the Value and precise Meaning of the Term.

THE first Thing which occurred to me in enquiring upon this Subject was to ask, In what Sense was this Word used in *Greece* and *Rome*, the two great Fountains of that Elegance, which Moderns express by *Taste*? I could not recollect to have met with the Word applied at all in this Manner, in any *Greek* or *Roman*

Roman Author. And yet there is a Multitude of Places in the Works of *Cicero*, and not fewer in those of *Quintilian*, where the Subject led them unavoidably to a Mention of this Term, if such had been at that Time used.

IN this letter, a remarkable Expression occurreth [i]; speaking of Judgment as connected with Invention, he sayeth, "that Precepts are here useless [k], it can no more be delivered by "Art than Taste and Smell;" and, he adds, "must be placed in the same Rank with the "Senses, which cannot be taught": A Proof, I suppose, that the present fashionable metaphorical Sense of this Word was not then known. To the same Purpose we may cite the Question of *Horace* [l]; "Whether Excellency in Poesy springeth from Nature" (that is Genius) "or Art?" To which he determines, that, "it is necessary both should conspire:" He seemeth to have no Conception of any third Faculty.

WHAT then? do we not rightly infer from hence, that this Term, since unknown among those Nations, who excelled all others in the fine Arts, is not necessary; that there is no Thing essential in those Arts which may not be express'd without it? Where and when therefore shall we fix it's Origin?

IT seemeth to me the most probable Conjecture, that it's rise is to be dated from the Time of

[i] Lib. 6. cap. 1.

[k] Nec magis arte traditur quam gustus aut odor. Referatur oportet ad sensus qui non doceantur.

[l] De arte poetica.

of the Revival of Letters; and that it's native Country was *Italy*, the great Scene of that Revival. In this Conjunction Men applied themselves to Statuary, Painting, and Poetry, with an Ardour that rose to Enthusiasm; and thus overflowing as they were with Fondness for these Arts, and unable to express worthily their Rapture of Admiration, they searched on all Sides for Words adequate to their Ideas; when among others this metaphorical Name *Gust* or *Taste* was introduced; and, being judged apt and emphatical, spread together with these Arts, was transfused, and by Degrees incorporated into the several Languages of *Europe*.

“What then,” you will say, “do you reject, would you abolish as useless, a Word so universally received, and deemed of such Energy?—By no Means. Let it be still used; I mean only to guard against the Abuse of it: For in my Opinion the unskilful and uncertain Use of it hath given Rise to Mistakes of ill Consequence. If I understand rightly the Authors who treat of it, they represent it as a distinct Faculty of the Mind: That as the Understanding judgeth of Truth and Falsehood in Science, so doth Taste of what is beautiful or otherwise in the polite Arts; it is here the Umpire and sole Judge. Now it hath been laid down as an Axiom, and is not I think disputed, that no more Causes are to be admitted, than such as are real, and sufficient to produce the Effect. If then the known Faculties of the Mind suffice to this End which is ascribed to

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Taste,

Taste, why should we suppose the Existence of this latter? We must reject it as altogether imaginary.

AND that they do thus suffice, I apprehend to be clearly the Case. For Proof of which, run over in your own Minds the several Arts, Poesy, Eloquence, Musick, Painting, Architecture; then ask, "Is there any thing in these, which I may not conceive to be produced by *Genius*, directed by a good Understanding, improved in the Manner above-mentioned; by judicious Application?" I know not any: Proportion, Harmony, Variety, Novelty, Beauty, and if there be any other Excellence, may be all accounted for from these Causes. *Genius* and Understanding we know to be real Causes; existing in Nature, and we find them to be sufficient; what then is Taste? Conceived as a Faculty distinct from them, is it any Thing, but a meer Name?

IF these, *Genius* and Understanding have produced, it follows, that they suffice to judge of these Arts. Distributed in different Degrees, they produce and judge: A great Degree of *Genius* makes the excellent Artist; a less, joined with good Understanding, forms the accurate Critick. From whence you see the Reason, why the deepest Mathematician, however just his Understanding, may be a very incompetent Judge of Poesy, or Eloquence: *Genius* is wanting: Which Reasoning may be extended to the other Arts.

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It deserveth particularly to be noted, that this realizing the imaginary Faculty of Taste began indeed in the Arts ; yet it did not remain confined to them ; the Infection spread farther, was received into the Affairs of common Life, into Modes and Dress ; nay it caught even the Philosophers ; it became the great Standard of Manners ; and we have seen a certain inward Sense, a moral *Taste*, made the Source of Duty and Obligation ; it may be feared with worse Effects ; as it is more dangerous to resolve *Manners*, the Art of Living well, than other Arts, into chimerical, at least refined metaphysical Principles.

My Answer then to the Question proposed, “ Do I allow of the Use of the Term *Taste* ? ” is direct. I do, as a complex Term, expressing the Result of “ Genius and Understanding, “ improved by due Application ; ” in which Sense you see it is the same with the Qualities before mentioned ; but in what I take to be the usual Supposition as a distinct Principle from the Understanding, as an independent Legislator, I cannot see any Reason for admitting it's Existence, and I think the Use of it hath caused much Obscurity, and some Mistake.

“ But *Taste* is represented as a *Sentiment* ; “ not as an Act of the Understanding, but a “ Feeling of the Heart [*m*]. ” Another Mistake,

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[*m*] In this metaphorical Sense only, as a *relish* for, or *liking*, do I find the Word used by the Antients ; as, “ *Gustus veræ laudis ; gustus virtutis :* ” never as a Talent, or Power of excelling or judging in any Art.

take, as I imagine : For what are all these distinguished by the fashionable Name of *Sentiments* ? The Understanding approveth or disapproveth : To those Acts Nature hath annexed certain Degrees of Pleasure or Pain : But these Consequences follow so closely, that we cannot distinguish between them and their Causes ; and the *feeling* being the stronger Impression, we drop the preceding Act of the Understanding, and name the whole, *Sentiment*.

I HOPE, that I shall be pardoned for this little Excursion into Metaphysics ; the Subject required it. What I have said may appear new, perhaps false ; but let it be considered, that I deliver it only as an *Opinion*. In Matters of such Nicety, where Enquirers must probably disagree, it becometh us to temper Judgment with Humanity, to chuse the best Opinion, without greatly condemning the others.

SURE I am, that an Attempt of restoring the antient Simplicity ought not to be discouraged : But the Danger is, that as Custom hath established firmly the present Notions, the antient may be deemed new ; and the Desire of bringing them back looked upon as a Zeal for Innovation.

If, after all, any Person should still insist upon the Use of this Word *Taste*, in a Sense different from, and additional to Genius and Application, (for we dispute not about mere Words or Sounds) I shall not contend with him : This only I would propose as necessary to avoid Confusion and Mistake ; let him fix
a distinct

a distinct precise Notion of it; for I confess myself, after much Reflexion, utterly unable to form any such.

I HAVE proceeded thus far in some general introductory Observations, which I thought fit to be premised, as useful in giving Light to what shall follow. In my next Lecture I propose to enter upon my main Design, and to lay before you the Plan of the ensuing Discourses. At present I shall only beg your Indulgence to make one or two Remarks, relative to the Manner I have chosen.

First, IT may be necessary to make an Apology for the Language, which in Academical Lectures, it is thought, should be *Latin*. "Why, it may be asked, do you depart from "an established Rule?"

In Answer to which Question, without entering into the comparative Merits or Demerits of writing in a dead Language, which would carry me too far, I shall only observe, that on the present Occasion at least our own Tongue is preferable: Because, the End now proposed is Improvement in Eloquence; And how is this Eloquence to be exerted? In our own Tongue. Thus it is, we are to speak at the Bar, in the Senate, in the Pulpit. To it therefore must our Rules principally relate, and from those who have written in it we must draw Citations and Examples; Which we cannot perform properly in a learned Language; for although Custom hath rendered familiar the Introduction of *Latin* Passages in *English* Discourse;

course ; yet *English* interwoven in a *Latin* Composition would, I suppose, appear absurd and monstrous.

Secondly, It may give Ground for Objection, that Rules and Remarks concerning Eloquence are here illustrated, very much by Instances, taken from the Poets. “ Would it not be
“ more useful, as well as pertinent, to draw
“ them from the Orators ? Why are we at
“ every Instant checked in our Course, and
“ hurried into another Art ? ”

FOR three Reasons. *First*, Because the Connexion between Poesy and Eloquence is so close, that, in most Cases, Examples from the one extend equally to the other.

Secondly, BECAUSE Poetical Examples are shorter ; thus more suited to the Nature of these Lectures, and easier to the Memory.

Thirdly, BECAUSE the Poets, less studious of concealing Art, use bolder Ornaments, and more striking ; for that Reason fitter to illustrate and exemplify.

BESIDES, Verses interspersed form a Variety, which may enliven, and relieve the Attention. In which last View it is, that I have ventured to intermingle some few original Performances of the poetical Kind ; not as Patterns proposed to your Imitation ; for I am sensible how slender, if any, my Vein is in that way ; but merely as Change to diversify, and Novelty to entertain.

Lastly, WE all know, that the chief Design proposed in the Establishment of the present
Lecture

Lecture was to teach the Art of Speaking, the Rules of distinct, proper, graceful Pronunciation; yet this Article hath but small Share in the Discourses I am about to deliver: "How
" is this to be justified?"

BECAUSE this Art of Speaking cannot be taught with any good Effect in a continued Discourse [n]. General Precepts avail little to this End without Experience; their Use lieth in the practical Application, in frequent Trials, wherein an attentive Hearer may interpose occasionally, remark Errors and Defects, give the due Tone and Cadence, and point out and exemplify the right Manner. Hence in the following Lectures I have chosen a Subject more capable of being treated in this general Way; yet I hope not wholly without Advantage; such as may contribute to form your Judgments to a Knowledge of true Eloquence; leaving to our usual weekly Lectures the Care of Pronunciation; entreating you at the same Time, in this last important Article, to follow my Judgment, rather than Example [o].

[n] See ARIST. Rhetor. Book iii.

[o] Quasi non ea præcipiam aliis, quæ mihi ipsi defunt.
Cic. de Orat. lib. ii.

LECTURE the Second.

CONTAINING,

*The History of the Rise and Progress of Eloquence
among the Antients.*

THERE is not any Art, which hath been more frequently and amply treated of than this of Rhetorick ; a Proof at once of its Worth and Difficulty. Discourses prepared for this Audience cannot be supposed to comprehend so mighty an Object, as this whole Art, a Work as disproportioned to their Nature, to which Conciseness is essential, as it is superior to the Abilities of the Writer. Their Aim is much more humble ; to chuse out such Parts as have been less accurately handled, or such as seem likely to furnish the most useful Observations ; which Observations shall be thrown together, without that exact Regularity necessary in a formed System, or elaborate Treatise ; yet not without Regard to Order ; for even Essays have their Method. That ye may see as much of this as appeareth requisite, and have some View of the Course, through which ye are to be led, I begin here with a short Sketch of my Design,

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IN this Lecture, I propose to treat of the Rise and Progress of Eloquence among the Antients. [a] Next, I shall give some Account of the most celebrated Treatises concerning it, which remain to us from Antiquity. [b] Afterwards, shall follow its History in modern Times, together with some Reflections upon it. This leadeth to some Thoughts concerning [c] Imitation. We shall then proceed to consider Eloquence in the various Respects it beareth to Man, as it addresseth itself first to his [d] Reason: Secondly, to his [e] Passions: Thirdly, to his outward Senses; under which last Head, we shall discourse of [f] Style or Elocution, as it comprehendeth Ornament, Composition, Figures. Lastly, I shall endeavour to direct these Observations, this Art, to practical Use and Advantage, applying them to our Improvement in one [g] Profession, which almost all my Hearers are destined to engage in.

THIS View openeth to us a large Field to expatiate in. But, I shall contract what I have to say, touching lightly on many Particulars, that I may dwell on the Principal, avoiding, as far as I can, to repeat trite Remarks; yet not studious to seek for such as are singular: As proposing to inform without tiring, and, if possible, to entertain without misleading.

THE

[a] Lect. 3 & 4. [b] Lect. 5 & 6. [c] Lect. 7.
 [d] Lect. 8 & 9. [e] Lect. 10. & 11. [f] Lect.
 12, 13, 14, 15, 16, 17, 18. [g] Lect. 19, 20, 21, 22.

THE Faculty of Speech was given to Mankind for excellent Ends, for communicating our Wants, and transacting Business; to be the Instrument of conveying Instruction, Advice, Exhortation, and Comfort to each other. This, like all other natural Powers, is observed to exert itself with different Degrees of Efficacy in different Men. Some, therefore, excelled originally in the Use of this Faculty, and, by this Superiority, were distinguished from the rest, being enabled hereby to contribute much more than the others, to the Advantage and Pleasure of those, with whom they conversed. Now, this Distinction must have been more conspicuous in Society, than among scattered Individuals; or small Families: Most conspicuous in those Societies, which had risen to some Degree of Grandeur: For, as in these latter the Variety of interfering Interests is greater, more numerous and nicer Affairs are to be transacted, Excellence of this Kind becometh of course more useful, and the Person thus excelling more eminent.

IN Societies where Freedom was established, this was likely to be the Case, more than under despotick Government; because, in this last, Force rules, in the other, Persuasion: And where shall you expect to find the Art of Persuasion most cultivated, but there, where it hath the strongest Influence?

HENCE we are not to look for it in any great Degree of Perfection in the East, although it is probable that Letters first flourished there; because

cause that Part of the Globe was early and almost universally subject to arbitrary Sway. It is easy to see, that in mentioning the East I except the People of the *Jews*, whose sacred Monuments abound with Strains of the most sublime Eloquence : But these were of a divine Original, and fall not within my present Argument, which is confined to Effects, purely human.

NEITHER are we to look for Eloquence in *Egypt*, although the Fountain of Arts. The Spirit of Mystery which prevailed, the hieroglyphical Characters in which all their Erudition was couched, were mortal Enemies to all Improvement of this Sort : Intent only on painting their Thoughts, they were careless about the Manner of speaking them. At least there are no Monuments remaining, which may induce us to think that they applied themselves with any Care to cultivate this Art. On the contrary, many Causes conspired to render this Art flourishing among the *Greeks*.

LIBERTY, the Nurse of all Arts and Sciences, in a particular Manner the Parent of Eloquence : The Number of independent States in *Greece*, from whence must have arisen perpetual Disputes, Treaties, and Alliances, which gave continual Exercise to the Talent of Speaking : Commerce early attended to, which enlarges the Knowledge, Views, and Intercourse of Men : The great Council instituted by *Amphietyon*, in which the Interests of the several States were discussed, and all Differences settled ; and it is evident, that where Debate is allowed, with
Exclusion

Exclusion of Force, the Art of Speaking must be improved.

WE have no History of the first Rise and gradual Advancement of this Art in *Greece*: But we are certain that it had made a considerable Progress in the Time of *Homer*, as he hath characterised three principal Kinds of it in three of his Heroes: The short, clear, and unadorned in *Menelaus*: The diffuse, insinuating, and pathetick in *Nestor*: The strong, animated, and vehement in *Ulysses*. There are also many Passages in his Poems, in which he mentioneth with high Praises the Art of Speaking, and the Esteem in which they who excelled in it were held even in those early Times. And, as he is supposed to have drawn with Exactness the Manners of the Age of which he wrote, we may conclude from hence, that Eloquence was known and valued in the Time of the *Trojan War*. Agreeably to which we learn from PAUSANIAS, that the first School of Oratory in *Greece* was opened under the Reign of *Theseus*, in the Generation preceding this War.

AMONG all the States of *Greece*, *Athens*, however, carried this Art to its highest Perfection. To which the Genius of the People, the Form of its Government, and its Laws, more especially contributed.

First, THE Genius of the People favoured its Improvement: For they were valiant, Lovers of Liberty, addicted to Commerce, quick of Apprehension, vain, exceedingly curious, inconstant, fond of Novelty; Qualities, fit to render

der them Admirers and Encouragers of those, who could speak plausibly, elegantly, and artfully.

THEIR Form of Government had also the same Tendency. All Affairs relating to the State were proposed in the Senate of Five-hundred: From thence, if approved, were carried before the Council of Five-thousand. And, in Points of an extraordinary Nature, every Citizen had a Right to give his Suffrage. Were not these different Scenes of Debate, the Audience enlarging in each, so many Schools as it were, to initiate, and perfect an *Athenian* Senator in Eloquence?

THE whole Turn of their Laws likewise contributed to produce the same Effect. Of this Sort was the fundamental Law, which ordained every Person who had been Magistrate, or exercised any public Trust, to give Account of his Administration before the People.

SUCH likewise was the Law, which punished with Confiscation of Goods and Banishment the Accuser, where the accused was absolved by more than two-thirds of the Suffrages.

No Person likewise was permitted to speak in publick, who was under a certain Age, or who was proved to be guilty of any great Crime, of publick Immorality, Effeminacy, or Extravagance.

WHOEVER also proposed a new Law, if it were rejected, and appeared wrong or pernicious, was liable to be called to a publick Account,

count, and, if condemned, severely fined. All these Laws, and many others of the like Kind might be recourted, evidently tended to promote the Study of Oratory.

I AM likewise inclined to pass the same Judgment on that Law of the *Areopagus*, which made it highly penal for an Advocate, to attempt in his Pleading to move the Passions of the Judges: For, although a great Part of Eloquence doth consist in the pathetick, yet is the Abuse hereof, the quitting of the Point under Debate, and appealing to the Passions, a prime Cause of corrupting Eloquence: And it seemeth not improbable, that to this wise Law may, in a great Measure, be attributed the close, correct, reasoning Manner peculiar to the Orators of *Athens*.

FROM these concurring Causes, it came to pass, that Eloquence was the chief, almost the only Way of opening Access to Honours in the State. It became more remarkably so, from the Time of *Pericles*, who governed *Athens*, notwithstanding its Love of Liberty, for many Years, with almost absolute Sway. To which Height he was raised, and supported in it, by many great Qualities; above all, by his singular Eloquence, wherein Historians agree, that he far excelled all who lived before him. He is described in his Harangues as Thundering and Lightening, from whence we may conclude, that his Manner was forcible and vehement.

ABOUT his Time, *Greece* abounded with extemporaneous Orators, named *Sophists*, who professed

fessed the Art of defending all Causes, of speaking without Preparation on any Point proposed and rendered themselves greatly admired for these extraordinary Talents. By the Fragments which remain of these Persons, it appears that however inaccurate and vain-glorious they might have been, yet they had great Abilities, and contributed not a little to the polishing and perfecting of the *Greek Language*.

Socrates, the great Improver of human Reason, was also an Improver of Eloquence, ridiculing the false Ornaments of these Sophists, as well as confuting their false Reasonings. And his Disciple *Plato*, by Example as well as by Precept, carried Oratory nearly to its Height. But, concerning him, we shall take an Opportunity of speaking more at large hereafter [i].

ABOUT the same Time, History, which had hitherto appeared in a mean Dress, arrayed herself in all the Charms that Eloquence could bestow; pure, easy, flowing in *Herodotus*; in *Thucydides*, elaborate, deep, sublime. This latter, beside the extraordinary Spirit of his Narration, hath interwoven many admirable Speeches, written with the utmost Brevity and Force, which render his Work peculiarly fit for the Study of one who would speak in publick: For all whom he is an excellent Model, with some Variation in one Particular; his Manner is exceedingly close and compact, fitter for the Closet than a large Audience: As abundant in Sense as frugal of Expression, he hath equalled

Sentences

[i] Lecture 18.

Sentences to Words ; whence Difficulty then, now Obscurity [k].

I OUGHT not on this Occasion to omit *Iso- crates*, who, although not in the first Rank of Orators, was highly instrumental in the Advancement of the Art. Born with an easy and fruitful, although not elevated Genius, of sweet Temper, and gentle Manners, he opened a new Track suitable to his Disposition, soft and flowery. He first perfected Composition ; taught the Periods to fall with tuneful Cadence ; and Prose, hitherto wandering in harsh Licence, he first restrained by certain Feet and harmonious Measures [l]. Having also lived to extreme old Age, and remained very long at the Head of a famous and flourishing School, he filled *Greece* with his Disciples, who spread every where the Politeness and Elegance of his Manner.

AT length, forming himself upon these Models, chiefly upon that of *Plato*, whom he had heard in his Youth, and that of *Thucydides*, whose History he is said to have transcribed eight times, that he might impress it the more deeply on his Memory, *Demosthenes* raised Eloquence to the Summit of Perfection : Uniting the Elevation and Majesty of the Philosopher to the deep Sense and Conciseness of the Historian, he added to both the Fire and Vehemence of *Pericles*, thus equally fitted to instruct, to affect,

to

[k] Verborum prope numerum sententiarum numero consequitur. De orat. lib. 2. Subobscurus THUCYDIDES. Idem. [l] CICERO de claris oratoribus.

to convince. Examine his Orations attentively; you find nothing superfluous, nothing idle, no glittering Points, no affected Turns, no false Sublime; no studied Pathetick; but all seemingly artless, plain, and simple; yet under that apparent Simplicity, Energy, Vehemence, Sublimity, Passion irresistible. Is he to compute, to provide for the Expences of a necessary War? No Geometer more exact, more methodical. Is he to relate a Transaction? He is pure, distinct, perspicuous. Is he to cite the Example, and commend the Behaviour of their Ancestors? what Pomp, what Grandeur, what Magnificence! The Verses of *Homer* scarcely flow with more Copiousness and more Harmony. Is he to reproach the Degeneracy of the present Race of *Athenians*? What Ardor! what Keeness! mingled with Strokes of Tenderness and Concern.

“ [m] BEHOLD then, O *Athenians*, your
 “ true State; to what Height of Insolence this
 “ Man hath arisen; so as not to leave it in
 “ your Power to chuse Action or Tranquillity.
 “ He menaceth, he speaks with Arrogance;
 “ and not contented with the Places he hath
 “ subdued, is continually aiming at more; and,
 “ while we sit careless and at Ease, is drawing
 “ over our Heads a mighty Net. When there-
 “ fore, O *Athenians*, will ye do what ye ought?
 “ When something shall have happened!
 “ when there is a Necessity? What Judgment
 D “ then

[m] See first PHILIP. chap. 4.

“ then shall we form of what hath been al-
 “ ready done, for I think the greatest Necessity
 “ to ingenuous Spirits is the Shame of their
 “ own ill Management. Will ye compleat
 “ your own Disgrace? Will ye persist in run-
 “ ning through the public Assembly, asking
 “ each other, Is there any News? What can
 “ be more new than a Man of *Macedon* sub-
 “ duing the *Athenians*, and governing *Greece*
 “ at his Pleasure? Is *Philip* dead? No in
 “ Truth, but he is sick. What importeth it
 “ to you, which be the Case; for ye will soon
 “ make to yourselves another *Philip*?”

O GREAT and exalted Genius! Prince, I
 had almost said God of Eloquence! Thou
 hast pointed out the true Path to Perswasion.
 We labour ambitious to tread in thy Footsteps,
 although at an infinite Distance, convinced,
 that even a faint Resemblance of thee excelleth
 every other Original.

BUT I return to the Course of my Narration.
 After the Death of *Demosthenes*, Eloquence
 quickly declined, at length totally vanished from
Greece. At the Distance of many Years, we
 behold her reviving in *Rome*, which, having sub-
 dued *Greece* by Arms, laboured to force from
 her the Praise of Arts likewise. But here, al-
 though triumphant, and scarcely diminished in
 Lustre, she made but a short Abode: For soon
 declining, after now and then some feeble Ef-
 forts, she at last sunk in the Inundation of Bar-
 barians with the Empire itself: Thus, to use
 the

the Comparison applied to the [n] State and Fall of that Empire, resembling the *Rhine*, which long a great River, then flowing divided through separate Channels, is diminished, at length entering into vast Sands, is absorbed and lost.

HOWEVER, from the History of Eloquence among the *Latins*, there are two Remarks which I would make. The first, which I shall have Occasion hereafter to mention more than once, is that Poefy was brought to some Degree of Maturity, long before Eloquence. For *Emmius*, *Terence*, and *Plautus*, had raised the Glory of the *Roman* Muse very high, before the Name of an Orator was heard of. As far as we can judge, the Case was the same in *Greece*, and we have no Cause to think, that there had appeared a single Piece of good Prose, when the *Iliad* displayed Poefy in its meridian Glory. And I believe the Observation is true in general.

I WOULD account for it in this Manner. Men just coming out of Ignorance are struck most by what is extraordinary; they are fond of the Marvellous, and do not approve except where they admire. Hence Poefy, recommended by Harmony of Numbers and Stateliness of Expression, claiming somewhat supernatural, and speaking in a Style singular and strange, pleased, charmed, and was cultivated. Time, and Experience, and Reflexion were necessary to mature the Judgment, and form it to

D 2

a Relish

[n] Considerations sur les causes de la grandeur, &c. des Romains.

a Relish of Truth in its plain, natural Dress. This Account is confirmed by an Observation of *Aristotle* [o], that the first Orators affected a poetical Stile; at length, a better Judgment taught them to descend to one more simple: Wherein, saith he, they had the Example of the Poets themselves to instruct them; among whom, they, who writing for the Stage were obliged to give their Fictions an Air of Probability, thought it necessary to bring their Expressions nearer to those of Conversation.

A SECOND Remark is, that Poesy long survived Eloquence. For this latter fell with *Cicero*, before the former had attained to its Summit: And, late in the Empire, when Oratory had been long extinguished, the *Roman* Muse appeareth in the Writings of *Claudian* with many Charms, although lessened in Purity and Majesty. The Reason whereof seems to be this: The absolute Power of one, suppose him to be a polite and generous Prince, may encourage and cherish, perhaps better than a Commonwealth, a Poetick Genius: But Freedom is the only Parent and Nurse of Eloquence. The Soil of Liberty is the only one, from which her Lawrels can be gathered. A farther Instance of which, I think, may be drawn from a neighbouring Nation on the Continent, which, governed by one absolute Monarch, hath produced some, indeed excellent Poets; but few Orators, and none by any Means equal in their Kind:

[o] Rhetor. Lib. 3.

Kind: As you may prove by reading the most admired Pieces, delivered in their Academy, and from their Pulpits.

To return to *Greece*, from whence on this Subject it is scarcely possible to depart, we may assign two Causes for the Decay of Eloquence. One is, the Loss of Liberty; for the *Greeks* had passed successively under the Yoke of *Macedon* and of *Rome*. From henceforth the Love of their Country turned into private Faction; their Eloquence was lost in slavish Panegyrick and mean Adulation; their Learning became a vain, wordy, disputative Philosophy.

ANOTHER Cause was, the Multitude of foreign Persons and Customs, which after *Alexander's* Conquests in the East poured in upon them; corrupting their Morals, infecting them with Luxury and Effeminacy, and introducing into their Speech and Writings the *Asiatick* Manner, which had been always opposed to the *Attick*; being pompous, swelling, and redundant; whereas the other was pure, neat, and nervous.

It may be worth while, in this Place, to remark the Similitude of Degrees by which this Corruption proceeded in *Athens* and in *Rome*. After the Death of *Demosthenes* and *Phocion*, this Degeneracy appeared early in the Writings of *Demetrius Phalereus*, one of high Rank and great Virtues; but the Man, who is recorded to have [*p*] first stripped Eloquence of her plain manly Dress, and to have cloathed her in effeminate

[*p*] C I C E R O Orator.

minate Gaiety. He first sought after Ornaments, pointed Turns, glittering Expressions, affected Oppositions, with all the little Prettinesses and Elegancies, which may adorn an Epigram, but are unbecoming of Truth and good Sense. [9] *Timæus Siculus* added an Affectation of Novelty, and the florid Stile. At length we see as it were the last Glimmerings of Eloquence, about the Time of the Emperor *Julian*, in the Writings of *Libanius* and the other Sophists, which are high, tedious, pompous Declamation. Thus Eloquence in its old Age, as in a second Infancy, endeth just as it set out, in a flowery poetick Stile.

How like to this was its gradual Declension in *Rome*? You see its first Corruption just appearing in *Velleius Paterculus*; more strongly in *Seneca*, whose Writings abound with the little Beauties before mentioned, studied Oppositions, and sparkling Conceits: Which Manner was followed by *Lucius Florus*; and carried to the most refined Height by the younger *Pliny*. Even the superior Genius and profound Sense of *Tacitus* could not wholly escape the Infection; who, probably to enliven the Dryness of his Subject, of which he expresseth his Sense, and Apprehension that it would disgust, added to this short affected Point the foreign Mixture of poetick Expression. *Ausonius*, and the other late Panegyrists, from this Corruption sunk yet lower,

[9] *LONGINUS* gives this Account of him, and produceth an Instance.

lower, into cold, frothy, prolix Declamation : Until at length, after this long dusky Evening, the Night of Barbarism, *Goths* and *Vandals* overspreading all, put out every Spark of Learning and Eloquence

FROM these Observations we might draw Lessons instructive to ourselves, which is the noblest Use of History : And, if I might be permitted to digress, I think that I could shew among us something not very unlike this Succession of Changes. It is to be hoped indeed, that we have not yet sunk far into the Decline of Letters : But, one Symptom there is of the Decay of Eloquence very conspicuous : We have seen the Age of Points, Turns, and flowery Expression ; Faults, which all, young Persons especially, cannot be too earnestly warned against. But we shall have a fitter Opportunity of discoursing hereafter on this Subject.

I HAVE purposely deferred hitherto, meaning to conclude with it, a Point much agitated, and variously decided by learned Men, " A Comparison of the *Greek* and *Roman* Eloquence ;" concerning which I shall hazard a Conjecture or two.

IF we should suppose the Genius of each Nation to have been equal, which may be much doubted, yet there seem to be Reasons, why the Advantage should have lain on the Part of the *Athenians*. First, Because Eloquence was not at all studied in *Rome* during the best Age of the Commonwealth, the Age of Virtue and Liberty : This we may determine to

to have been the Time from the Defeat of *Pyrrhus*, until the entire Conquest of *Carthage* by the younger *Scipio*; during which Space, no Orator of Note is mentioned. Afterwards, little more remained than the Form of a Commonwealth; for the Struggles that ensued were not so properly Contentions for Freedom, as who should be the Tyrant. In this latter Season it was that Eloquence began to appear, and grew up; a Season too stormy for so tender a Plant. For, although disturbed Times contribute often to confirm Eloquence, sharpening the Wits and rousing the Spirits of Men, yet this should be an Eloquence already far advanced, strong enough to resist Difficulties, and which may gain new Strength by the Contention; if it be in its Infancy, such tumultuous Seasons nip it in it's Bud, at least keep down it's Growth. This was the Case in *Rome*. For *Antony* and *Crassus*, the first Orators of Note, and after them *Hortensius* and *Tully*, flourished in the most unsettled and corrupt Times of the Republick. In the Writings of this latter, we see the Struggles of dying Liberty; and with his last Groans expired together Freedom and Eloquence. In *Athens* it was otherwise. For, in the most glorious Age of that City, from the Time of *Themistocles* until the Death of *Phocion*, Eloquence and the polite Arts were no less eagerly attended to than Arms. From whence it is reasonable to conclude, that they must have been cultivated here more successfully than

than in *Rome*, where they fell upon a general Dissolution of Manners, and a declining Government.

Secondly, THE Time, during which Eloquence was cultivated in *Rome*, was also much shorter than in *Athens*; from whence its Improvement should seem to have been less. For, as we have just now said, *Antony* and *Craſſus*, were the first celebrated Orators among the *Romans*, and they were but the Generation before *Tully*, the last: Whereas, we may compute the Age of Eloquence at *Athens*, from *Solon* and *Pisistratus*, down to *Demetrius Phalereus*, which contained about 280 Years.

Thirdly, IT seems, that the Language of the *Greeks* gave them great Advantages over the *Romans* in this Respect. The great Variety of Inflections: The Number of different Terminations in which it aboundeth, many of them Vowels; the extraordinary Copiousness of the Language; its Harmony; the Ease of varying Expressions in it; of making new and more significant Words by Composition; the Number and Distinctness of its Particles, useful both for Emphasis and Perspicuity; • were all important Advantages, which enabled the *Greeks* on every Subject to cloath their Thoughts in a Dress easy and graceful. Whereas, the Language of the *Romans* being less rich, less harmonious, less pliable, they were compelled to have recourse to Art; and, in order to supply these Defects, fell into such harsh Transpositions, as give an Air of Stiffness and Constraint to

to their Writings; often occasion Obscurity; and tire the Ear by an uniform Cadence of the Periods.

Lastly, If we rest the Merit of both Nations upon two Champions as it were, it seemeth to me that we shall be confirmed in the same Judgment. We cannot deny the *Roman* to have been possessed of the most extraordinary Endowments. Where do we meet with such Fruitfulness of Fancy? Sentiments so delicate, yet so just? Such Richness of Expression with so much Purity? In Panegyrick, such Pomp with Chastity of Stile; such Elegance without Affectation; such Abundance without Superfluity; so much Address in gaining the Affection and Attention of his Hearers; such Art in moving the Passions, those especially of the softer Kind, as Pity and Sorrow, in which he hath not any Rival? on the other Hand, it must be acknowledged, that the *Athenian* Orator is defective in some, inferior to him in most of these. But are not these, if they be real Wants, much more than compensated by a Crowd of Excellencies; Strength, Closeness, Vehemence, Rapidity inconceivable? What Clearness, what Conciseness, what Argument, what Energy, what Grandeur, what Fire, what divine Enthusiasm! The one winneth your Attention; this other commandeth it. One windeth about artfully until he gaineth you to his Purpose; this other forceth you to his. That is a soft gentle Stream, that gradually undermineth its Banks, and worketh a Passage as the
the

the Ground favours; the other is an impetuous Torrent, that, bearing down all before it, rusheth on in a straight Course, and teareth to itself a Channel. The one entertains, soothes, persuades; the other convinces, terrifies, transports. In reading *Tully*, you admire the Orator, you are ever ready to cry out, "How artful, how delicate, how touching this Sentiment! What an accomplished Speaker!" Read *Demosthenes*; you instantly lose Sight of the Man, and are engrossed by the Subject; you are every Moment ready to cry out, "Come, let us snatch up Arms, let us march out against this *Philip*, this Tyrant, this treacherous Invader of our Country." You catch the Speaker's Flame; you are *Athenians*; you are each a *Demosthenes*.

LET us therefore, Gentlemen, diligently consider and consult these two great Models of Eloquence, both excellent, although different: Him especially, the Glory of *Athens*, whom *Tully* himself proposed as his Model, in whom if any Thing be wanting, it seemeth wanting not to the Artist, but to the Art. Let us read, let us study, let us commit to Memory, let us if we can imitate him; assuring ourselves, that we then begin to have a Relish for true Eloquence, when we become pleased with his Writings [r]

[r] Ille se profecisse sciat, cui CICERO valdè placebit.
QUINT. lib. 10. cap. 1.

LECT.

LECTURE the Third.

*Abstract of ARISTOTLE's Rhetorick.—Of
CICERO's Treatise concerning the Orator,
Comparison of these two Tracts.*

I PROCEED now, according to the Method laid down in my last Lecture, to offer some Remarks upon the most celebrated Treatises concerning Eloquence, which remain to us from Antiquity. I do not mean to present you with large Abstracts of these, or a complete Criticism upon them; an Undertaking of too great Length for the present Occasion, neither as it seemeth to me very useful, as the Originals themselves deserve, and will, I hope, obtain your careful Perusal. My Design is no more, than to lay before you some Observations, which may induce you to make yourselves acquainted with these Writings, and may be of Use to you in the Study of them.

ARISTOTLE is the only one among the *Greeks* who hath written a general Treatise on this Art, which hath come down to us entire. Those who are accustomed to read the Essays of modern Criticks, consisting too often of a few superficial Remarks set off with some Embellishments of Fancy, are apt to be discouraged at first

first Entrance into this Book ; which being the Result of long Study and Observation, tracing Things back to their Causes, and from thence descending to unfold the several particular Effects, demandeth continued Attention in the Reader : From hence, at first Sight, it wears a severe forbidding Aspect, presenting us with Toil, where we may have come with hope of Amusement. Yet be not deterred hereby ; for ye may be assured, that, if ye will bestow upon it the Care it deserveth, your Trouble shall be fully recompensed in the End. The Author's general Plan is this :

HAVING defined Rhetorick, to be the Art of finding out on all Subjects what is fitted to persuade, he sheweth it's Affinity to Logick ; being, like it, founded in the Nature of Man ; and proposing to itself an End, Instruction or Conviction, by like Means, which are *Proofs*. From whence he proceedeth to deduce the Usefulness of the Art ; especially to the Generality of Mankind, who cannot comprehend, or will not listen to strictly logical Reasoning. He then considers the different Kinds of it, the Deliberative, the Judicial, and Demonstrative. The End of the Deliberative is to prove that which is useful, or the contrary ; to compare the Value of two Goods, or weigh what is honourable against that which is profitable. The End of the Judicial is to defend Property or Character when attacked, or attack where others defend. The End of the Demonstrative is to praise Virtue or blame Vice. In all which, the Author sheweth

sheweth at large, what previous Knowledge the Orator should have, in order to speak well in each Kind; and he pointeth out, with much Brevity, the Sources, from which he may derive Arguments in each.

Thus far he treateth of Rhetorick as an Art purely rational. But because the Passions of Mankind do necessarily interfere in all Causes of Moment, and therefore the Orator who would persuade must gain over these also, he goes on, in his second Book, to discourse of them: Shewing distinctly: "Who are the Men liable to each Passion: From what Causes it springs: And towards what Kind of Persons it is directed." To which he addeth an Account of the Varieties, that arise in the Manners of Men from the difference of Ages, Rank, and Fortune. This Part of his Work comprehends that which rendereth Eloquence generally most admired and successful; and is the Product of deep Thought and exquisite Discernment. Accordingly, it hath been always esteemed a Masterpiece; and, although imitated by innumerable Writers, never equalled.

In his last Book, he treateth of *Elocution*, or *Stile*; the Virtues of which he reduceth to Purity, Clearness, Propriety, and Ornament. Under this last Head he considers *Figures*, and *Composition* or the Arrangement of Words: Concluding the Whole with a short Account of the several Parts which make up a perfect Oration, namely the Exordium, Narration, Proof, and

and Peroration ; of the Design and proper Use of each Part.

IN order to your reading this Work with Advantage, and forming a right Notion concerning it, there are two Remarks, which I would recommend to your Attention.

First, THE Constitution of *Athens*, and the Disposition of the Inhabitants was such, that the Power of Eloquence grew exceedingly great, and became of mighty Importance, we may say Necessity, in opening the Way to all Dignities of the State. By Eloquence were new Laws recommended ; Magistrates elected or deposed ; Treaties of War and Peace concluded : Even the Soldiery was to be harangued into Courage ; and the Art of Speaking was requisite in a General scarcely less than the Art of War. These Advantages accruing from Eloquence made it very desirable, and much studied : From whence it came to pass, as it almost always happens where the Torrent of Fashion runs violently one Way, that many Pretenders to this Art appeared ; undertaking, however unqualified, to instruct others therein ; and all *Greece*, as we learn from the Writers of those Times, was over-run with numberless bad or ordinary Performances on that Subject. Hence those who spoke in Publick were induced to leave the Road of plain Sense as a beaten Track, endeavouring to surprize and please by somewhat uncommon. And although, at the Time in which our Author wrote, Eloquence had arrived to it's height in *Demosthenes*, yet even

even then a false Taste had spread itself widely, and the Minds of Men were drawn away from a Love of Simplicity and Truth. Two Mistakes prevailed very generally.

ONE was a scrupulous Attachment to Elocution, to the Graces and Harmony of Stile, which were preferred before Strength of Argument and Energy of Diction. This Abuse had its Rise from the great Admiration, which had been for many Years, and was then, paid to *Isocrates*, and had introduced an injudicious Imitation of his Manner. Perhaps he himself, who had grown old in polishing Stile, in weighing Words, and discovering Rules for harmonious Cadence, carried this Attention to Excess; being pure indeed, and elegant, yet as appears by his Writings, still extant, feeble and not without Affectation. This we have Cause to think was the Judgment past upon him by *Aristotle*, who wrote his Rhetorick professedly in Opposition to this celebrated Teacher. For he was wonted to say, "When *Isocrates* teacheth "Oratory, it is shameful for me to be silent." Accordingly, his first and great Care is to lay a solid Foundation for Eloquence, to fix the Attention upon Things not upon Words: And, having once established this main Point, he delivereth such Instructions concerning Language, as are consistent with Nature and Reason.

A SECOND, and no less general Error was The Custom of Speakers addressing themselves almost entirely to the Passions of their Judges.

In

In which, says our Author, they are encouraged by the universal Consent of Writers concerning Rhetorick, who make this whole Art consist in gaining over to their own Side the Affections of their Hearers; and to this principal End direct all their Precepts: A Proceeding contrary to the Reason of Mankind, and even to the Laws of the best regulated Societies, which in Trials of great Importance forbid all Attempts to move the Passions [a].

HOWEVER, as this Method was most likely to be successful, where a whole People was the Judge in Causes of the greatest moment, it became the most admired Way of Speaking in *Athens*: As an Instance how far this pathetic Manner must have been abused, observe the Conclusion of the Oration against *Ctesiphon*, by *Eschines*, who appears to have held the next Rank among Orators to *Demosthenes*, and to have contended even with him for the Prize. "And now," saith he, "O Earth, and Sun, and Virtue, and Prudence, and Learning, by which we distinguish Things excellent from base, I have said, I have assisted the Commonwealth. If my Accusation hath been just, and worthy of the Commonwealth, I have spoken as I designed; if defective, as I could. Do ye, from what hath been said and admitted, pronounce Judgment, as may be best and most honourable for the State."

WHICH Passage his great Adversary not undeservedly derides [b], as a vain swelling De-
 E clamation,

[a] ARIST. Rhet. Book i. [b] DEMOST. pro Corona.

clamation, fitter for a Tragedy than a serious Cause, in which the Characters of two considerable Persons were to be examined into, by an accurate stating of Facts, and impartial Reason. Now, if a Speaker of such Experience and distinguished Eminence as *Eschines* was could err in this gross Manner, at the Conclusion of a very noble Oration, I believe we may assume it as certain, that the Exclamations of the vulgar Sort were highly absurd and outrageous.

IT is therefore with a view to correct this great Abuse, that our Author in the Treatise before us sets out with declaring, that the first great Aim of an Orator should be to persuade by convincing the Understanding; that to this Purpose he should make himself Master of his Subject, and furnish himself with rational Arguments on all Topicks; that Ornaments and Address to the Passions should be only an inferior and secondary Care. And even herein he prescribes to make Reason our Guide, teaching us not to attempt working upon the Passions by extravagant Figures and vague Exclamations; but from a perfect Description of their Causes, Effects, and Motions, he lays down clear and unerring Principles concerning the Treatment of them.

A SECOND Remark which I propose to make is:—That we should not expect more than the Author intended in his Work: The Ground of which Precaution is this; he wrote it solely for the Instruction of those who were to speak

speaking in publick, in the great Council, or before the Assembly of the People, concerning Matters relating to the State, or judicial Causes. Hence the Poet, the Historian, the Philosopher, are not to search here for Rules useful in their particular Studies and Kinds of Writing; which, although contained in the general Extent of Eloquence, belong not to the Scheme of our Author.

NEITHER are we to imagine, because he doth not among the necessary Qualifications of an Orator mention Virtue, that he therefore thought slightly of it. He adheres to his particular End, The Art of Persuasion: And the Language and Appearance of Virtue being alone necessary to that End, them he prescribes; the Reality is the Care of another Science. It is his Business to prepare his Combatant for the Battle, to furnish him with Arms of Proof, to teach him the Use of them; but he leaves to the Moralists to direct him in the Justice of his Cause.

AFTER what hath been said, it is needless to add any Thing in Praise of this Work. It is, however, worthy of Observation concerning it, that, besides its professed Intention of instructing in the Rules of Eloquence, there are two Advantages attainable from the Study of it, which render it peculiarly useful to young Persons.

ONE is, that it is a perfect Model of good Order; by attending to which they may learn to range their Thoughts methodically. Every

Part is so disposed as to prepare the Way for that which succeeds; the succeeding gives Strength to that which went before, and in its turn introduceth what is to follow; so that the whole Book is one firm, regular, well-compact-ed Piece, without Flaw or Inequality: Whereas in most Performances, even in those abounding with what is good, one meets with some Things superfluous, others misplaced, which raise in the Hearer Distaste or Confusion.

A SECOND Advantage is, that from hence they may learn to express their Thoughts with Brevity. There is much Shortness in all the Writings of *Aristotle*. In this Treatise particularly, no Expression is idle, every Word hath Meaning; which gives Vivacity, Force, and Spirit, is a great Perfection in all Kinds of Writing, in a peculiar Manner is the Life and Soul of the Didactic. For Precepts should be short, that they may be attended to and remembered.

THERE is farther an Excellencie rarely found with Conciseness, yet the most necessary of all, Clearness; which two we find here reconciled. Whatever Difficulties occur arise manifestly not from the Diction, throughout singularly strong and proper; but sometimes from Depth and Subtilty of Thought: Sometimes from the Mixture of Logical Terms. For as this Philosopher had very much improved, and as it were invented a new Logick, he continued always to shew a great Fondness for it, and introduceth it upon all fit Occasions: So that, if we would understand his Writings perfectly, we should

should read his Logick in his own Language :
 A Study which, if it was for some Ages over-
 rated, hath been of late too much despised,
 and, it seems, rashly exploded. Which how-
 ever, if it were for this Reason only, that it is
 necessary to the right Knowledge of the best an-
 cient Philosophers and Criticks, ought certainly
 not to be neglected. If they refined formerly,
 and subtilized too much, we are in Danger from
 a Fault perhaps worse, an empty superficial
 Elegance.

AMONG the *Romans*, *Tully* wrote many
 Things concerning Eloquence, of which a con-
 siderable Part hath perished, but the most ce-
 lebrated Treatise remains, his three Books con-
 cerning *The Orator*. This Work he hath
 thrown into a Form entirely different from that
 of *Aristotle*, chusing, in Imitation of *Plato*, the
 Manner of Dialogue. One Advantage of this
 Form is, that it renders the Work more enter-
 taining. The Fame of the Personages intro-
 duced, usually of high Consideration ; The
 Description of their several Characters and
 Manners ; The Contrast of these exprest and
 kept up in a Discourse attributed to each ;
 The Variety of Opinions, and friendly Con-
 tention of well-conducted Controversy, exhi-
 bit to the Mind a Kind of dramattick Enter-
 tainment ; by these Means taking off from the
 Dryness which almost always attends upon a
 long Course of Precepts.

BUT, on the other Hand, it hath this great
 Disadvantage, that it lengthens the Discourse,
 sometimes

sometimes to a Degree of Prolixity. The Prefaces, the Characters of Persons, their mutual Praises or Apologies, with Interruptions of Argument necessary to keep up the Spirit of Conversation, every where breaking in upon, and suspending the main Design. To which you may add the Genius of *Tully* himself, less close and acute than that of *Aristotle*. Hence those many Digressions; A Panegyrick upon Eloquence; Whether an Orator ought to be acquainted with the whole Circle of Science; Whether it be necessary that he should be skilled in the Civil Law; Whether Eloquence or Philosophy should be preferred: All which are as it were *Episodes*, having a Relation to the Subject, rather than being properly Parts of it. These employ the greater Share of the First Book. Beside which, it contains some Remarks on the three Kinds of Eloquence above-mentioned; on the Parts of a Discourse, with some Rules for Pronunciation; and concludes with mentioning those Sciences; the Knowledge of which is most conducive to form a just and solid Eloquence.

Thus far *Crassus* is the principal Speaker. To whom *Antonius* succeeding in the Second Book treats more at large of the different Kinds of Causes; of the Parts of an Oration, their Scope and Use: Then proceeds to discourse of the Passions: In all which he followeth *Aristotle* with little Variation. Afterwards he enlarges more copiously on a Topick scarcely touched upon by the *Greek*, engaging *Cæsar* to

to discourse concerning Facetiousness and delicate Raillery ; an Art oftentimes of the greatest Use in publick Pleading ; but one of the most difficult to conduct well ; And he concludes with some Remarks upon Memory.

In the Third Book, *Crassus*, who resumes the Discourse, treats of Elocution or Stile. The whole Art hereof he makes to consist in two Things ; In Ornament, which gives Majesty and Grandeur to Discourse : And, *Secondly*, In speaking suitably to the Subject. For he distinguisheth two Kinds of Ornaments. One, which extendeth itself over the whole Discourse, which giveth to it Ease and Dignity, commands the Attention, and raises the Admiration of the Hearer. The other consisteth in the right Use of Figures, which are to be placed only in certain Parts. To set off and compleat the Whole, he recommends great Care in the *Composition* : Under which Head he considereth, with the utmost Accuracy, the ranging of Words, the turning of Periods, and Harmony of Cadence. He closes the Whole with some Directions concerning just, animated, and graceful Action, a Care of the greatest Importance.

THIS is the Substance of the last, and in my Opinion, if I may venture where all is excellent to give the Preference to one Part, the best Book ; as indeed it was natural to expect that it should be so ; That *Cicero*, who himself excelled all Mankind in the ornamental Part of Eloquence, should excel most in treating of that Part.

IT

IT must be an agreeable Sight, to behold two of the greatest Persons of Antiquity engaged in the same Career, and to compare the Effects of very excellent, yet different Talents, exerted on the same Subject. If we were to draw a Parallel between these two celebrated Performances, perhaps we should form some such Judgment as the following.

IN each of these Tracts, we behold strongly exprest the Character of the Writer. The *Greek* speaks itself the Work of an Author turned to Speculation, one of severe Study, and intense Thought, a Genius subtle, penetrating, and profound. The *Latin* discovers the Hand of a Writer long in high Office, polished by Conversation and Commerce with the Great, a Genius rich, agreeable, and delicate. The one is strong, grave, and close; the other eloquent, easy, and copious. That addresses himself to Reason alone; this calleth in the Assistance of Imagination. You may liken *Aristotle's* Book to a vast Magazine, compleatly furnished with all Materials and Instruments useful to an Orator, all disposed in the most exact Order; yet their very Abundance produces a seeming Disorder; and in this Profusion of Treasure, where no Space remains unpossess'd, Things most valuable seem piled up negligently, as if vulgar and ordinary: *Cicero's* is a much smaller Store, and for the most Part supplied from the other; but he has polished every Thing to so high a Lustre, and hath ranged them with such Skill, that they appear in the most advantageous Light,
and

and even Trifles in him are Things of Value. The one excelleth in Energy; the other in Beauty.

Aristotle never dwelleth upon a Thought, giveth short, and here and there seemingly imperfect, but bold and masterly, Strokes: *Cicero* carrieth every thought to its utmost Perfection; and you see this whole Work finished with Touches of the most patient and exquisite Art. As *Cicero*, when writing of Philosophy, by enlivening and adorning the dryness of his Matter discovers the Orator; so *Aristotle*, treating of Oratory, discovers the Philosopher, tracing Things back to their first Causes, and reducing all, as far as may be, to fixed Principles. This latter engages your Attention by gratifying your Curiosity; you are still pleased, because still learning: *Cicero* hath little new, but so embellisheth the old as to give it the Charms of Novelty. Reading the former you are in the State of one travelling through a strange Country, always pleased, because every Step opens a new Prospect: The other, it is true, leads you through a Country already known, but so Beautiful both from Nature and Art, that no Repetition maketh it tiresome; you see indeed what is familiar, but in such Lights that it is always charming.

THE *Roman* it is owned hath this Advantage, that writing of Oratory, himself a most excellent Orator, he exemplifieth his Precepts in his Discourse, at once Teacher and Pattern: On the

the other Hand, in Strength of Reason, in manly Brevity, in Depth of Thought, in Solid Reflexion, and capacious comprehensive Genius, the *Greek* is undoubtedly superior. If you are not capable of Improvement in Eloquence, from reading *Cicero's* Work, you reap no Advantage: Whereas, with Respect to *Aristotle* we may pronounce, that every attentive Reader cannot but receive much Benefit, from the vast Fund of good Sense, the great Insight into human Nature, and the curious Observations, which form the peculiar Praise of this judicious, weighty, accurate Treatise. There remain other Rhetorical Writers of Note, whom I shall proceed to consider in the next Lecture.

L E C.

LECTURE the Fourth.

The Temple, or Palace of ELOQUENCE,
A VISION.

I PROPOSED to carry on in this Lecture the Scheme begun in the last, and to lay before you in the same Manner some Account of other celebrated Treatises concerning Rhetorick, remaining to us from Antiquity, those especially of *Quintilian* and *Longinus*. But reflecting, that the latter of these is very familiar to you, that the other is both extremely useful throughout, and very easy, I doubted, whether Abstracts of the like Kind were fitting in this Case, and whether it were not better to refer you to the Originals themselves.

WHILST I was revolving this Point in my Mind, Accident threw into my Way a little Work, which as it is probable unknown to you, as the Manner of it is altogether different from that which I have hitherto employed, and the Subject, if not the same, very nearly connected with this before us, I judged that it might answer the same End, and prove more entertaining. It is a Poem written in *Greek*, by an Author whose Name is not preserved, about the

the seventh Century, as may be conjectured from some historical Allusions contained in it; in a Stile too much indeed infected by the Barbarism of the Age, but upon a Plan worthy of Notice. I shall here give you an Abridgment of it, stripped of those Ornaments and Digressions which it weareth in it's poetical Dress.

As I walked in the great Portico of the Temple of *Minerva*, and looked down upon the City of *Athens*, I could not help deploring the great Decay of Arts and Sciences particularly of Eloquence, for which she had been renowned over the whole Earth: An Art, to which indeed I had long applied myself with much Industry, but with little Encouragement, or Hope of success. Whilst I was wrapt up in Contemplations of this Sort, a Person descending, as it seemed, from the Heavens, suddenly alighted before me. By his Form, by the Wings on his Heels, and the Caduceus in his Hand, I knew him immediately to be the God *Mercury*. He addressed himself to me in the following Manner.

I AM not unacquainted with the Subject of your present Meditations, with your Doubts, and Perplexity. Think not that the Degeneracy of this Age in all good Arts, in Eloquence especially, which is almost wholly extinguished, ariseth from a Change in the Genius of Mankind, the Cause to which you seem inclined to ascribe it. No: Human Nature is still the same; the Difference springeth from the different Use and Application of it's Talents; At present

present the Methods of Education and Study are totally wrong, consequently the whole Form and Model of Speech have been corrupted. To give you a more distinct Conception of this Matter, added he, pointing upwards with his Finger, look yonder.

RAISING my Eyes at these Words, I was surprized to see a high Mountain, with a magnificent Structure on the Summit. It's Foot was covered with thick Woods, cut into a Variety of Paths, in which wandered a Multitude of People. That Edifice, said he, is the Palace of Eloquence, the Daughter of Liberty. Those, whom you behold scattered over the low Grounds, are they, who, flattering themselves with the Hope of attaining easily to it, wander at the Foot of the Mountain, through Paths, which engage them in endless delusion. But come, I will lead you thither.

THE Road, by which we were to ascend, was very steep and narrow; barred at the Entrance by a great Gate. The Keeper of which, an aged and venerable Person, whose Looks gave Indications of extraordinary Penetration and Sagacity, examined with much Strictness all who sought for Admission, and rejected far the greater Number. His Name, said my Guide, is *Genius*, without a Passport from whom, no Man can arrive at the Mansion of Eloquence.

HE made me observe during our Ascent, that the Road toward the Mountain-top grew much wider and smoother, having been opened and levelled by the Labour of several excellent Men
in

in antient Times ; but was now in a great Degree overgrown with Brambles and Weeds, as it had been for some Ages almost wholly unfrequented. For even those few who were admitted at the Gate, impatient of the Slowness, and extreme Severity and harshness of *Industry*, who is appointed the Guide to conduct them, soon quitting the straight road, turned into some one of the By-paths, that struck off from it, and seemed far more easy and pleasant.

I SHALL not detain you with a Description of the Temple itself, which is given at full Length by our Poet. It may be sufficient to observe, that it joined to the utmost Magnificence great Simplicity, it's Ornaments being such, that while they beautified the Fabrick, they seemed necessary Parts of it.

UPON entering, we found the first great Apartment adorned with Pictures of the most celebrated Poets. For, as my Conductor took Notice on the Occasion, in all Nations, Poesy was the first Effort of Eloquence, opening the Way by Degrees for a more just and natural Stile.

IN the next, we observed the Portraits of the most famous Historians, and of those who recorded the Actions and Sayings of great Persons.

IN the third, which was by far the most ample and grand, were placed the Statues of excellent Orators ; such as, by Means of their Eloquence chiefly, had governed great States, who obtained a Sovereignty over the Minds of
Men

Men more powerful and lasting, as well as far more glorious, than Force can confer, or Policy ensure. Among these I distinguished *Petricles* and *Phocion*, the younger *Gracchus* and *Julius Cæsar*.

As my Guide was pointing out some of these Persons to me, one, who appeared of Dignity by his Air and Train of Attendants, in passing saluted him with a profound Respect. Upon my enquiring, who this was ; You are to know, answered he, that all who propose to excel as Orators endeavour to gain Admission into this Temple, that they may be here presented to the Deity, and receive her Approbation ; the Consequence whereof is, that they are immediately admitted into familiar Conversation with all the famous Orators of Antiquity, who abide here for ever in the Palace of their great Patronesses. From whence, after a certain Time, returning to Earth, they are assured of obtaining the highest Honours among Mankind, and their Writings are consecrated to Immortality.

Now such as have conquered the Difficulties of the Ascent are directed to address themselves to this Person concerning whom you enquire, who is the celebrated Critick *Quintilian* ; that he may examine into their Qualifications, and lead such as he approveth of into the inner Part of the Temple. You may read much of the Character of the Man in his Form and Air. You see he is grave in his Aspect, plain in his Dress, composed in all his Motions. His peculiar Excellence as a Critick is, that he descendeth to
the

the lowest Elements of Rhetorick, leadeth from thence, by the Hand as it were, to the highest and most refined. He is every where strictly methodical, perspicuous, and simple, entereth into the most minute detail, yet is never tedious, dry, or insipid, animating the Whole with a lively, yet well-governed Fancy. Fallen upon an Age when Eloquence had for some Time declined, you may indeed discover in him some little Taint of the general Infection, from which even his exquisite Judgment could not wholly preserve him [a]; yet he set himself firmly to withstand the growing Corruption; and labour-eth above all Things to establish a true manly Taste, joining with the familiar Exactness of a Teacher, the Spirit and Elevation of an Orator.

BUT his Charge doth not extend so far, as to give immediate Admission to the Presence of the Deity. He delivers those committed to his Care over to another, to the Person, whom you behold yonder. He seemeth to be far advanced in years, and appeareth as fixed in profound Thought; yet observe what Penetration, what Fire in his Eyes. This is the Sage of *Stagira*. He it is, that hath unfolded all the secret Treasures of Eloquence, who teacheth to pierce into human Nature, to know the Heart, and by Means of that Knowledge to obtain an absolute

[a] See the Preface to the sixth Book. And he very frequently closeth his Paragraphs with a pointed Sentence: many of which have too much of the brilliant Opposition, himself condemneth.

absolute Government over it. The most subtle and learned of Philosophers, he is likewise the most judicious of Criticks.

THE Candidates delivered to him he consigneth to two thin shadowy Forms you behold near him, *Silence* and *Study*. Having afterwards fully instructed them, he at length presents them to the Goddess. On which Occasions, one of the Antients, Orator or Critick, who are suffered to abide here in her Presence, pronounceth an Harangue, containing usually, with some Commendation of the admitted, Admonitions useful to be observed by him hereafter in the Course of his Studies and Conversation among Men.

Few Occasions of this Kind have happened of late. But fortunately just now falleth out one. For *Marcus Rufus* a Roman Senator, not unknown to you, a worthy Imitator of the Antients, is to be presented. You see the Crowd pressing inward towards the Center of the Fabrick: That is the Cause; and I know that the Critick *Longinus* is to pronounce the Oration. Follow me; I will give you the Opportunity of a very pleasing Spectacle.

So saying, he led me forward into the Midst of the Temple. It was a spacious Dome; towards the upper End of which, was placed the Goddess, upon a Throne of pure Gold. Behind her stood the Genius of *Athens*, known by her Olive-branch and the Bird of *Pallas*. On the other Side, towards the left Hand of the Throne, the Genius of *Rome*; leaning on her

F Shield,

Shield, grasping a Spear in her Hand, and bearing an Eagle on her Helmet.

ON the Steps of the Throne sat Contemplation, with her Eyes fixed on the Ground, and her Arms folded. Near her stood Perswasion in the Attitude of one speaking, with her Arm stretched out, Fire in her Eye, and irresistible Magick in her Tongue. Below were placed the *Passions*, each with her proper Symbols, Handmaids of the Goddess, always attending to obey her Orders. In the Countenance of the Goddess there was somewhat inexpressibly charming; the Tone of her Voice bewitched the Heart.

BEFORE her lay open a vast Book, upon which she ever and anon cast her Eye, as making it the Rule of her Judgment and Conduct. This is named the Volume of Nature. She held in her Hand a Mirror of transcendent Brightness, to which she applied all Compositions that were presented for her Approbation: Whatsoever was not of the right Standard this immediately reduced to Ashes: Where it did not consume the Whole in this Manner, yet it never failed to destroy some, oftentimes the greater Part, leaving that which was pure alone untouch'd. This, my Instructor informed me, was named the Mirror of Truth.

HERE my Author proceeds to describe the whole Ceremony of presenting the new Orator. He gives also the Oration pronounced by *Longinus*, much too long to be translated on the present Occasion: It is besides chiefly an
Abstract

Abstract of the Treatise concerning the Sublime, probably little known in those Days of Darkness, but with which ye are all well acquainted: The general Heads are these.

- HE begins with congratulating *Rufus* upon the Choice he had made, upon his Perseverance and good Progress in the Study of Eloquence; upon which he makes a short, but lofty Panegyrick. From this general Eulogy, he descends to one particular Branch of it, the *Sublime*. This he shews to be the greatest Excellence, that human Compositions can attain to. That it may be, if not acquired, yet improved by Art and Precept. He proceeds to distinguish the several Fountains from which it flows. Points out the right Use of it; and warns against such Faults as are most opposite to it. It dwells not, saith he, with Correctness; faultless Sublimity is unattainable to Mortals. But, then it atones abundantly for such little
- Specks as are unavoidable; it charms, it elevates, it transports. It is a Torrent rapid, irresistible; a Conflagration consuming every Thing around; a Thunderbolt breaking, tearing, consuming whatever is opposed to it.

NATURE, adds he, hath given to you, *Marcus Rufus*, Talents for this Sublimity, this Perfection of Eloquence. Labour incessantly in cultivating them. Elevate your Mind by the Contemplation of heavenly Things; by the Study and Practice of Virtue. Make the Writings of uncorrupted Antiquity familiar. Especially bend all your Force to resemble these He-

roes, whom you behold now encircling the Throne of our Goddess. After your Return to Mortals, consider these when you are about to write or speak, as they are at this Hour, your Spectators and Hearers ; and endeavour to produce nothing unworthy of such Judges, as *Homer*, *Plato*, and *Demosthenes*, the most sublime of all mankind [b].

I LISTENED, continues my Author, with Attention and Delight to this Discourse, remarking through the Whole, though the Stile, as my Guide observed to me, wanted the Simplicity and Purity of old *Athens*, high Instances of that Sublimity, which the Speaker recommended. Immediately turning towards my Conductor, with Intention to express my Pleasure and Admiration, how greatly was I astonished, to find the whole Scene, I know not how, entirely changed !

I FOUND myself in a Place altogether different from the former, though I could perceive a Similitude in certain Respects, as in the Figure and first Appearance. In all the new Objects presented here to my View, there seemed industriously aimed at a Resemblance of the former, amidst the strongest real Unlikeness. The Fabrick itself was a huge Pile of Gothick Architecture. I beheld in every Part a Superfluity of Ornaments, crowded without Unity of Design or Elegance ; fitted by the Help of Varnish and Gilding to dazzle the unskilful Eye. The Deity adored in this Temple was seated on a Throne,

[b] See the Treatise of LONGINUS.

Throne, which, as well as the Garments she wore, seemed all on Fire with what appeared to be precious Stones; for all their Lustre was counterfeit. Her own Beauty likewise was artificial. Her Face glowed with Paint. Her Behaviour, her Looks, Gesture, the Tone of her Voice, were affected and unnatural.

SUITABLE to their Queen were her Attendants. On one Side stood squint-eyed Error. On the other, Ignorance, with her Head wrapt in perpetual Fogs. There was Flattery, painting the Visages of her Votaries, and at the same Time covertly besmearing them with Filth all over. Yonder was Imagination, in a Dress of Rainbow Colours, strowing half-withered Flowers on barren Rocks, or over Beds of Snow. Here you might see *Bombast* strutting with the Airs and Stature of a Giant, but surveyed more accurately, he is found to be a Dwarf mounted upon tall Stilts. There you might behold *Declamation*, roaring aloud with indefatigable Lungs; while *Nonsense*, a many-headed Monster, prompted him: And *Sleep* followed behind, diffusing Numbness and Insensibility over the yawning Multitudes.

I VIEWED these, and many other like Monsters, with Surprise and Horror. "Where am I? How have I changed the most beautiful Objects in Nature for the most shocking?" "Speak, O divine Instructor, explain this Mystery." This, answered he, you may easily perceive to be the Palace of false Eloquence. Here it is, that all the Roads, which
you

you observed in our Ascent to branch off from the great one, do at last terminate. Men are flattered into them from their appearing Ease and Openness; and enchanted by the false Glories of this Place, when they have arrived here; imagine themselves possessed of all they wished for. While the Temple of Eloquence is almost deserted, behold how this is crowded! Multitudes hourly pour in, and kneel by Thousands before the Throne, praying to be admitted into the Train of this pretended Divinity. Such at present is the Blindness of Mankind. Hither *Greece* and *Rome* send all their Sons. Princes, Consuls, Senators, Priests, Patricians, and People, all fall down before her Footstool. The Road traced out by illustrious Antiquity is become unfrequented.

BEHOLD there, among other Suitors, many well known to you; some already renowned amongst you; others who are soon to be admired for rhetorical Compositions. Sophists, who creep in long, tedious, cold Declamation: Speakers, who delight in Oppositions, in sparkling Conceits, and make every Period an Epigram: Declaimers, who soar in Hyperboles, and lose Sight of despised Reason: Advocates and Haranguers, who on the most serious Subject profusely scatter the faded Flowers of puerile Imagination. For such at present are the Persons honoured with Applause, who bear the rare and valuable Title of Genius, and are set up as Governors of the publick Taste.

YET

YET plunged in Darkness as the present Age is, darker shall succeed. A thick Cloud of Ignorance shall cover the whole Earth. Error and false Eloquence shall reign absolute over Mankind. But despair not, this State of Barbarism shall not last until the End. I see Truth and Eloquence return. Their pure Lustre though for ever banished from forsaken *Greece*, once more illumines their favourite *Italy*. It spreads beyond the *Alps*; it enlightens the adjoining Continent: I behold their Beams extending Westward,—beyond the Limits of *Albion*, over *Islands* yet scarcely known to Fame.

IN the mean Time, O Mortal admitted to the View of Secrets, hidden from all others of the human Race, fail not in applying this Knowledge to thy own Advantage, since thou can'st not at present to the Publick;—for the Fates forbid as yet the Conversion of a deluded World. First, and principally, Seek after Wisdom and Virtue; For Elevation of Soul can alone support Sublimity of Genius. Next, Be unwearied in tracing back Eloquence to it's true Source, the Monuments of pure Antiquity, of those Heroes whom you have lately seen. Imitate their Solidity, their Method, their Justness, their Purity, their Force, their Sublimity. Hope not however, though you should succeed well in this noble Ambition, to obtain the Applause of your Fellow-Citizens; neither be discouraged by their Censures: Leave them to their own depraved degenerate Taste.

HERE

HERE he ceased to speak. Transported with Delight and Gratitude, I was about to throw myself at the Feet of my great Instructor, when, looking round, I perceived him no more. Together with the God, the whole Scene, Goddess, Votaries, and Temple vanished, like a Dream from the waking Eye. I found myself as at first, in the Temple of *Minerva*, and beheld only the City of *Athens*, the Summits of whose Houses were now gilded by the Rays of the setting Sun.

I RETURNED homeward, meditating deeply on what I had seen, much delighted, and, as it seemed, not a little instructed,

LEC.

LECTURE the Fifth.

History of Eloquence among the Moderns.—Concerning Languages;—particularly English.

WE have now taken a short View of the Rise and Progress of Eloquence, and have given a Sketch of the most celebrated Treatises concerning it, which remain from Antiquity. It may not be useless or unenterprising to proceed a little farther. Cast your Eyes nearer home, and observe what the Industry of modern Ages hath performed in this Way. That this Speculation may be of some Advantage, I propose,

First, To lay before you some Remarks on the State of Eloquence since the Restoration of Learning in *Europe* :

And then, To point out the Use which is to be made of these Reflexions.

Italy claims our first Notice, as it had the Merit of being the first in the Revival of Letters, after a long Interval of Ignorance and Barbarism. We shall find confirmed by what happened there an Observation made before concerning *Greece* and *Rome*, that Verse was cultivated, and brought near to Perfection, sooner than Prose.

Dante

Dante flourished about the End of the 13th Century, when as yet there were no Writings of Note in Prose. Although the Plan of his Poem be faulty, and many of his Expressions are now become obsolete, yet for Sublimity of Thought, for lively Description, for Strength and poetick Fire, he hath not been excelled by any who followed him.

AFTER him, at no great Distance, came *Petrarch*; who, although inferior in Taste and Sentiment, yet improved upon his Numbers; and seems thus early to have brought Verseification to it's Perfection.

MUCH about the same Time with this latter, appeared *Boccace*; the first who applied himself with Success to polish and refine Prose; excelling in familiar Narration, as writing in a clear, easy, and pure Stile. It received not till near two Centuries after it's last Finishing, acquiring Strength and Harmony from *Machiavel* and *Guicciardino*; what Changes it hath since undergone being esteemed rather for the worse. About which Time also we may fix the most flourishing Æra of Poetry in *Ariosto*, who hath adorned the wildest, most extravagant Plan, with all the Charms of Diction and Harmony of Numbers.

QUICKLY after this Period, the true Manner began to decline in both Kinds of Eloquence. A Love of Points and Turns, or, as they named them, *Concetti*, soon after almost universally prevailed. This was introduced, at least was rendered fashionable (for the Original of them
may

may be referred to *Petrarch*) by the fertile and beautiful Genius of *Tasso* ; Is yet much stronger in *Guarini* : And *Marini* [a], for a long Time the most admired of their Poets, is over-run with it. And the same Infection was spread through the cotemporary Writers of Prose.

If we pass the *Alps*, we shall behold nearly the same Course of Things. Long before any tolerable Orator appeared in *France*, *Marot* flourished. His Verse in many Respects, particularly for Ease and Simplicity, or as they chuse to name it *Naivetè*, is much celebrated at this Day. Succeeding Writers indeed lost the Vein he had opened ; yet it was not till after it had been recovered, and Poesy much cultivated and refined by *Racan*, and principally by *Malherbe*, that *Balzac* and *Vauvure* began to improve and polish Prose, as yet irregular and rude : And *Corneille* had carried poetical Eloquence to it's Height, before Prose-writing had received it's last Perfection from *Bossuet* and *Bourdaloue*.

FROM thence, as we observed it to have happened in *Italy*, a Change in Manners began to take Place ; the florid and affected, which exist indeed at all Times, but are kept down and vanquished in the Days of true Genius, began openly

[a] See the *Adonis* ; of which *Milton* gives the following very just Character :

Qui canit Assyrios divum prolixus amores,
Mollis, et Ausonias stupefecit carmine Nymphas.

Luxuriant in his Strain, of am'rous Themes
Luscious and soft he sings ; *Italian Dames*
Admire his sparkling Song, and catch the pleasing
Flames.

openly to prevail. Recommended by a Person of admired Talents, one of lively Imagination, and pure and harmonious Stile, *Flecbier*, it throve apace, and spread widely; being ambitiously pursued by all the Writers of middle Rank; and infecting in no small Degree some of the highest, as *Fontenelle*, who valuable as he is, indeed excellent in many Respects, yet aboundeth with these false Brilliants: At this Day their most admired Genius, who hath excelled scarcely less in Prose than in Verse, shews a manifest Fondness for these ill-judged Ornaments. And they are scarcely any where more conspicuous, than in Pieces delivered from the Pulpit, where they are certainly most unbecoming.

FROM this Account, I cannot help stopping to repeat one Observation: That whenever Eloquence hath arrived to it's Height in a Country, the first Step towards Declension is generally this Epigrammatick Taste. One Cause of which may be, That the first Places in Reputation being already possesst, Writers of Genius, labouring to open for themselves new and untrodden Paths to Fame, strike off from the Road chosen by the others: And as this pointed Way of Writing hath the Appearance of distinguished Excellence, being quick and sparkling, they readily fall into that: Which, coming thus recommended, soon gaineth Admirers, and groweth the reigning Fashion; the more speedily, as up to a certain Degree, it is perhaps one of the most easy Kinds of Writing to a Person of
lively

lively Imagination ; in which State of Things the more Wit a Man hath, he runs the greater Hazard of being involved in this epidemic Contagion. It is with Unwillingness that I add, Is not this in some sort the Case of a late Writer [b] of that Nation, who, joining very extensive Knowledge to profound Sense and extreme Vivacity, could not yet wholly avoid this Temptation of Points and Oppositions, and seemeth justly chargeable with Affectation, Refinement, and Obscurity?

IF we turn our Eyes homeward, we see still the same Order. *English* Prose, which was written three hundred Years ago, is not now intelligible : Yet how finely did *Chaucer* write in Verse long before that Time ? Unequal, it is true, often unmusical, yet how strong, how smooth, how beautiful frequently are his Lines ! Every where happy in Imagination, and that Enthusiasm which forms the Essence of Poesy, he is very often not inferior in Elocution, and often far superior to all who have attempted to translate him into a modern Dress, even although *Dryden* is one of that Number. Succeeding Times of national Confusion and Misery stopped all Progress of Letters. In the Reign of *Henry* the Eighth, being encouraged in the southern Parts of *Europe*, they revived in *England* also. The *Latin* Language was written with great Elegance by Sir *Thomas Moor*, *Linacer*, *Ascham* : And we find at the same Time the Dawn of Ease, Harmony, and Politeness

[b] *Monf. de Montesquieu* in, *L'Esprit des loix*.

ness in the Muse of Lord *Surrey*, who seems to have been the first that wrote in Blank Verse, at least with any Degree of Elegance: As *Trissino* about the same Time introduced the Use of it into *Italy*, in an Epic Poem and a Tragedy; since the Time of which latter, (*Sophonisba*) it hath kept Possession of the Drama. The *French* Tongue is of a Frame too feeble to support Verse without Rhime.

DURING Queen *Elizabeth's* auspicious Reign, all Branches of Literature were happily cultivated. Yet *Spencer* had raised Versification to it's utmost Perfection in the peculiar Stile of Poesy which he chose, before Prose had met with equal Improvement from the Pen of a *Hooker*, and a *Rowleigh*; whose Writings will remain for ever the Model of a strong, pure, and masculine Stile. It hath been justly doubted, whether the Alterations made in later Times have improved their Manner, yet I think it must be acknowledged, that their Stile is not faultless; being hard, long, and cloudy.

THE Language was in a great measure new-moulded by the Writers in *Charles the second's* Days. Their Manner resembles the Humour of the Times, abandoned wholly to Pleasure; it is easy and flowing; but loose, and careless, and irregular.

SUCCESSING Authors have in some Degree corrected these Faults; but it may be questioned, whether they have not fallen into, and encouraged others equally wrong. Even in *Addison*, however worthy of Respect on Account

count of the Cause, being that of Virtue, in which he was engaged; however pleasing for the Beauty of his Genius, and Exactness of his Judgment; however amiable for the Vein of pure and original Humour running through all his Writings; yet it seems that a critical Eye may spy some Defects in this Article of Language: If I might be allowed to hint at any thing amiss in this excellent Person, I would ask, Is there not too much of laboured Elegance in it? Are there not too frequent Oppositions? Periods measured out into equal corresponding Members, and falling with too uniform a Cadence? In short, too much of Art and Study; exquisite Beauty, if not too nicely and sollicitously adorned?

SWIFT appears to have approached nearer to uncorrupt Antiquity and Nature; easy in his Language, pure, simple, unaffected: But his Style wanteth that Fire and Elevation, sometimes necessary to an Orator. Indeed, the Subjects he chose, and his Manner of treating them, did not admit of such, being taken usually from common Life; and thrown into the familiar or humourous Manner, in which Nature had given to this Writer great Talents: Let him therefore be esteemed a Model in his own Way: But powerful and persuasive Eloquence must soar higher.

CONFORMABLY to what we have taken Notice of in other Countries, here also Conceit and Epigram have had their Turn of reigning; happy if it were yet ended. One sees in many
late

late Productions a Similitude of that Manner for which Dr. *Sprat* was distinguished in Prose ; and more lately an eminent Satirist in Verse, short, sententious, and pointed ; in the former, mingled with the florid and declamatory : In which latter Way particularly many ingenious Persons, who profess themselves Imitators of *Milton*, have contributed to hurt the Language, soaring beyond the Bounds of Propriety, and tumid where they should be sublime.

THIS little History of modern Eloquence naturally leads into some Remarks on the Languages themselves. If we compare them with those of *Greece* and *Rome*, we must acknowledge them to be much inferior. The great Variety which the Inflexions of the Verbs and Nouns afforded to the *Greek* and *Roman*, by Means of which every Word became as it were multiplied ; and the different Length of their Syllables composing different Feet, whence their Periods were made capable of great and ever-varying Harmony, are Advantages peculiar to those Languages, not to be equalled nor compensated by any Thing in the modern. We may add a third, flowing from the former of these ; the Power of transposing their Words ; which enabled the Orator to consult Harmony, without injuring the Sense ; whereas the Moderns are confined to a much narrower Range, being bound down nearly to the natural Order of the Words, by the Frame of their Language.

YET allowing, what I look upon as evident, and if we would judge impartially, as undeniable,

able, this Superiority; we should not for that Reason limit ourselves to write in those learned Tongues only. A Fashion which prevailed exceedingly at the Revival of Letters, and greatly retarded the Improvement of modern Languages: Nay, so strong and of such long Continuance was this Prejudice, that both Father *Paul*, who is, notwithstanding, esteemed defective in Purity of Stile, and *Davila*, doubted and remained long undetermined, whether they should not write their Histories in *Latin*; which, if they had done, their Country, indeed all Posterity, would have suffered, in being deprived of such noble Performances: For it cannot be imagined, that in this Way they could have outdone their Countryman *Paulus Jovius*, one of the most admired among the modern Latinists; yet, how far short of theirs doth his Work fall at present? But, not to dwell upon Instances, of which we might produce many, in a Point so clear, I believe we may take it as granted, that every Man who maketh Use of his native Tongue, notwithstanding it's confessed Inferiority, shall excel any Composition he can produce in a dead one; because here, writing from books alone, after all possible Care, he must often be at a Loss, must err, must want or forego pure Expression, or, which is yet worse, must cramp his Thoughts, and cut and pare them to the Dimensions of Classical Phrase; by which Means, he either alters the Truth, or delivers it imperfectly, he becomes barbarous or obscure, tortures himself

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with

with needless Labour, and gives Pain to his Readers.

If we proceed in comparing modern Tongues, not with the antient, but with each other, we shall find Cause to be contented with our own. If it hath not the Musick, the Softness, the liquid Lapse, if I may so speak, of the *Italian*; yet is it more bold, more manly, more strong. It hath not perhaps the Ease, the Clearness, the Pliableness of the *French*; but it abundantly compensates by superior Force, Energy, Conciseness.

GRANTING this to be the Case, we must however acknowledge, that our Tongue hath not been improved with the same Care as the others; and even our best Writers have not been very solicitous to preserve its Purity. The Poets are particularly faulty herein. These Gentlemen, under the Excuse of I know not what poetical Licence, scruple not to break through the Frame and grammatical Construction of the Language. Such Licence is in Truth a meer Fiction, the Invention of ignorant Criticks, who would in this Way account for what they do not understand; or of Poets, who abuse their Art, and shelter their own want of Care under a vulgar Error.

I WILL mention a very few Instances of this Kind of Transgressions against the Grammatical Purity of the Tongue, which I chuse to take from the most correct and excellent of our modern Poets. If such, even small Negligences find place in HIM, though rarely, how often may

may we expect to find the like or much greater, in Writers of the common Rank?

Grows with his Growth and strengthens with his Strength [a].

Strengthens, a Verb active, is here used as, Neuter.

*Bliss is the same in Subject or in King,
In who obtain Defence, or who defend* [b].

Instead of, In them who obtain Defence, &c.

*SPEAKING in Praise of Virtue, he says,
And but more relish'd as the more distress,
Good from each Object from each Place acquir'd,
For ever exercis'd yet never tir'd* [c]

In the second of which Lines, all Connexion is lost with that which goes before, and that which follows.

DESCRIBING the Life of a certain Person in Trade, he says,

*His Counting-house employ'd the Sunday-morn.
Seldom at Church, 'twas such a busy Life,
But DULY SENT his Family and Wife* [d].

Instead of *he duly sent*.

TALKING of *Voiture* he hath this Line,
Still with Esteem no less convers'd than read [e].

Is it that he *read* as he *convers'd* with Esteem?
But what is *reading* with Esteem? Is it that he was read with Esteem as he conversed, equally

G 2

liked

[a] Essay on Man, Epist. i. [b] Essay on Man, Epist.
[c] Essay on Man, Epist. [d] Abuse of Riches.
[e] Epist. with Works of VOITURE.

liked as an Author and Companion? In this Sense, the Expression is very faulty: at best obscure in either Way.

IN the Dunciad, the Heroe is introduced saying,

E'er since Sir Fopling's Perriwig was PRAISE [f].

That is, was praised and applauded.

AGAIN,

But Fool with Fool is barb'rous civil War [g].

Instead of the War of Fool with Fool is barbarous.

IN the same Work,

Spoil'd his own Language and acquir'd no more [b].

That is I suppose no other Language.

IN the Imitation of *Horace* he says of one,

—With more than Harpy-Throat indu'd [i].

Indued is applied to Gifts of the Mind, as indued with Wit or Sense: We do not say, indued with a Face or Shape,—or Throat.

AGAIN, the poor Man says,

Prefer a new JAPANNER to their Shoes [k].

Which is a low Expression.

HE says of his Prince,

Wonder of King.——[l]

BUT if we should allow these, and still greater Licences to Poets, who may be entitled to Indulgence,

[f] Dunciad Book i. [g] Dunc. Book iii. [b] Dunc. Book iv. [i] Satire ii. of 2d Book, [k] 1st Epistle of 1st Book. [l] 1st Epistle of 2d Book.

Indulgence, fettered as they are by Rhyme; we have Cause to expect, to insist upon Accuracy from the Writers of Prose: Among whom we shall not however find it. The common Sort abound with the grossest Mistakes, and Barbarisms; nor are the best free from Errors.— I will mention a few Instances from one of the first Rank, particularly celebrated for Purity of Stile; which Instances I have also chosen from his most finished Work, (in Point of Stile,) I mean the *Travels of Gulliver*.

IN the Voyage to *Lilliput* occurs this Passage,
 “ Mistakes committed by Ignorance, in a virtuous Disposition, would never be of such fatal Consequence, as the Practises of a Man, whose Inclinations led him to be corrupt, and HAD great Abilities to manage, multiply, and defend his Corruption [m].”

That is, and who had great Abilities, &c.

IN another Place we meet with this low Expression, *Rowing for Life* [n].

“ I durst not stay, but run as fast as I could.” Instead of *ran*.

“ When they were sat down [o];”—instead of when *they had sat* down.

“ On each Side the River [p];”—for on each Side of the River.

“ Put himself upon A FOOT with the greatest Persons of the Kingdom [q];”—a low Expression. As again,

“ What

[m] Page 58 of the *Dublin* Edition in Octavo. [n] Page 88. [o] Page 95. [p] Page 125. [q] Page 141.

“ What Share of Knowledge they had, and
“ how they *came by it* [r].”

THE following is an Expression entirely ungrammatical :

“ Refunding themselves for the Charges and
“ Trouble they were at [s].”

“ The King when highest provoked [t],” —
for most highly.

“ Found the Natives VERY HARD TO BE-
“ LIEVE [u].”

“ I had several Men *died* in my Ship [w].”

“ Civility and Cleanliness, Qualities altoget-
“ ther so opposite to those Animals [x].” —

What are *Qualities* opposite to *Animals*?

“ Because *their* Wants and Passions are few-
“ er, *than among us* [y].”

“ Fall together *by the Ears* [z].”

“ This I filled with the Feathers of several
“ Birds I had taken, *and were excellent Food* [a].”

I MIGHT go on to swell this little Catalogue considerably; but Remarks of this Sort I would barely mention, not insist upon; it being an invidious and disagreeable Task, to search for trifling Overights in Works of conspicuous Merit. But the Use to be made of these Remarks is, that we should attend to, and endeavour to avoid even such Overights: If we cannot equal the Flight of great Genius, let us make what little amends we can, by more exact Correctness.

FARTHER,

[r] GUL. Trav. p. 149. [s] Page 150. [t] Page 204.
[u] Page 255. [w] Page 267. [x] Page 284.
[y] Page 294. [z] Page 319. [a] Page 314.

FARTHER, In tracing after this Manner the History of Eloquence, it is natural to reflect upon the different Kinds of Productions, in which each Country appears to have excelled.

AMONG the Moderns it seems beyond all Doubt, that the Prize for History is due to *Italy*. No other Country can shew Writers equal to *Machiavel*, *Guicciardino*, *Father Paul*, and *Davila*. Yet surely, he must carry to a strange Height his Partiality in Favour of these, who can prefer any one of them, as Lord *Bolingbroke* doth, before *Thucydides*:—But that Writer affected singular Notions: Happy! if all had been as innocent as this.

France hath, it is true, produced two or three voluminous Historians, who, although by no Means contemptible, do yet fall short not only of the antient Models, but of these just named. Some detached Pieces of History indeed, *A Revolution of Portugal*, *A League of Cambray*, *A Conspiracy of Venice*, the most compleat of all, if it were as truly as it is finely written, she may boast of, as composed with much Spirit and Art; But the three great Histories, two of her own Affairs and one of our's, must be acknowledged to be very defective. The Branches of Eloquence, Poesy excluded, in which *France* seemeth to excel, are Memoirs, Familiar Epistles, Dialogues, to which we may add Panegyricks, with such other little Works, where Elegance is sought rather than Strength.

IN History, *England* can claim but the third Place. Lord *Verulam's*, however valuable, is
not

not worthy of the great Author. Lord *Clarendon's*, which is the best, indeed a great Work; hath yet many important Faults, in the Manner, and perhaps in the Matter. Bishop *Burnet*, with a great Stock of Knowledge, with a rich and lively Imagination, is yet a careless, loose, inaccurate Writer.

BUT it seems, that, In Remarks of this Kind, we should not omit a People, whose Language, though little known to us, may vie with any of the others, I mean that of *Spain*; which is expressive, sonorous, and is affirmed to be the most copious of all: In Proof of this last Quality, *Spain* boasteth of five Novels, of moderate Length, in each of which, one of the five Vowels is wanting throughout; which hath not been performed, it is urged cannot, in any other modern Tongue: Somewhat indeed of a similar Nature is related of *Tryphiodorus*, a *Greek* Writer, who, in a Poem consisting of 24 Books, is said to have omitted every Letter of the Alphabet successively, one throughout each Book; and he, we know, wrote in a Language remarkably copious.

IT is amusing to observe, how far a Zeal for the Glory of one's Country, even in such Points as this, carrieth wise Men. A late [b] Writer of *Italy*, deservedly esteemed, hath advanced a singular Opinion concerning the *Italian* Tongue. Not enduring that it should be deemed *Latin* corrupted by the Barbarians who subdued the Country, he asserteth it to be the same, which was

[b] SCIPIO MAFFEI, *nella Verona illustrata*.

was spoken by the Peasants and Persons of low Rank, in the flourishing Time of the *Roman* State; who unable or unwilling to observe the Nicety of Conjugations and Cases, made use, as we Moderns do, of Articles and auxiliary Verbs: An Opinion which, notwithstanding the very ingenious Arguments brought in it's Support, doth not seem likely to meet with general Assent

THE *Spanish* Tongue varieth not more from *Latin*, than doth the *Italian*: Yet the Royal Academy of *Madrid* hath not set up such Pretensions; but ingenuously acknowledge it as their Sentiment, that their Language is derived from *Latin*; which thro' the long Dominion of the *Romans* had become universal in *Spain*. The *Goths* first, afterwards in a greater Degree the *Moors*, who possessed for some Centuries almost the whole Country, corrupted this by blending with it their own Speech: And the whole Mixture forming in the Beginning a rude ill-mingled Mass was by Degrees digested into some Order; in Times of Peace became softened, and polished into the present Language; which this Society hath laboured by their Dictionary to fix and render perpetual; with what Success Time will shew.

AT the Revival of Letters, the Light, which filled the adjoining Continent, extended it's Rays to *Spain* also: Where after the first Dawning, which was bright and promising, Letters made not a proportionable Progress: Not as I suppose through any Defect in the Genius of the People,

People, but from many incidental Causes, some of which allow me just to touch upon.

ABOUT this Time *America* was discovered ; The vast Empires of *Mexico* and *Peru* were conquered with surprizing Rapidity, and great Quantities of Gold imported daily into *Spain* : From whence the whole Nation became possessed with a Rage of growing rich, incompatible with Study.

NEITHER were the Times immediately succeeding favourable to it ; the State being engaged in a long, bloody, and disgraceful War, in which the *Low Countries* were dismembered from it.

THE Disposition likewise of the Nobles, and in Proportion of the Gentry, was adverse to literary Improvement ; being high, haughty, attached to received Customs and Opinions, and averse from every Thing new : And *Mariana*, in the Dedication of his History to *Philip* the 3d, King of *Spain*, expressly complains, that there was not any Encouragement for Letters or learned Men.

THE extreme Bigotry of the People also made them unwilling to engage in Studies, grounded on Heathen Rites and Authors.

BUT above all, the Inquisition, reigning here with absolute Tyranny, discouraged all Freedom of Thought and Speech, and with them all Science : Or, at best, permitted only the Weeds and Tares of Learning to spring up, scholastick Philosophy and Theology, and a vain and dangerous *Casistry*.

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HENCE Mistakes, which soon after the Birth of Letters prevailed here as in other Places, were not corrected here, as in them; but spread and took deep Root, and infected almost all the *Spanish* Writers. Their Prose was either vainly or extravagantly swelling, as appears in their *Romances* and early Histories; or was affected, abruptly and obscurely sententious, as in *Gratian*, and others of the same Time. Their Poetry had more universally the same Errors: It more especially abounds with Refinements, with subtils Metaphysical Sentiments, disposed into such a Variety of laboured Oppositions, that their finest Sonnets have the Appearance of Riddles: And it was not until of late that they have seen, and laid aside this unnatural Manner.

PERHAPS there may be some Propensity in the national Disposition to these Mistakes; since we find Instances of them among the Antients, in *Lucan* and *Seneca*, who were both *Spaniards*: Both endowed with fine Genius, in some Respects both excellent Writers: But the one tumid in Verse to the Confines of Bombast; and the other preposterously decking out the severest Form of Philosophy with the gay Flowers of juvenile Fancy.

YET, to do Justice to this People, we must acknowledge, that the Genius of the Nation struggled nobly with all these Impediments; and we see it bursting through the thick Cloud that covered it, in some very bright Instances. History appears with much Gravity, with a
 stately

stately and pure Majesty, in *Mariana*; with much Spirit and Lustre, though too romantick an Air, in *De Solis*; with Simplicity and good Sense in *Herrera*. The Discourses of *Lewis of Granada* are lively and eloquent. There is a fine Spirit of Satire, with much Wit and a Vein of peculiar Humour, in the Allegories of *Quevedo*. *Lope de Vega* wrote a vast Number of Comedies, all indeed, except four or five as himself owns, irregular; yet the Criticks, who condemn him in this Respect, allow to him the Praise of a most fertile Imagination, and a true comic vein. And it is remarkable, that the two first good theatrical Performances which appeared in *France*, one of each Kind, a Tragedy [c] and comedy [d], were both Imitations from *Spanish Writers*. *Cervantes* is an original Genius, hardly to be matched in any Age. And the Care since taken to ascertain their Language, the Kind and Cast of some later Productions in it, render it probable, that it will make the Figure it deserveth in polite Literature.

It might be expected from the Constitution of *England*, in which Liberty is so happily ballanced with Power, that Eloquence should flourish here as it did in *Athens* and *Rome*, the Form of her Government being in this Respect equally friendly to it.

ACCORDINGLY, we find that Sort of it, which floweth from and more immediately dependeth upon Liberty, hath arrived here to great

[c] The *Cid*, imitated from DE CASTRO.

[d] The *Menteur*, from LOPE DE VEGA.

great Perfection : I mean, The Speaking in Publick, in Defence of, or in Opposition to Laws propos'd, or with relation to Measures us'd in the Administration of national Affairs : In this Article the Advantage is manifestly on her Side ; and modern Times can shew few Pieces of Eloquence equal to many that are to be met with in the Debates of the *British* Senate.

NOT few likewise worthy of high Commendation are the Growth of the Bar. If we consider only the Fame and Ability of the Pleaders, we might expect more of this Kind : But whoever examines into the Matter will find two Causes that fully account for this Rarity. One is, The Form and Nature of our Laws ; which being greatly multiplied, and descending to the minutest Circumstances, do necessarily engage the Advocates in a dry and unpleasing Detail.

ANOTHER Cause seems to arise from the *Pleaders*, who give themselves up so entirely to the Study of our Laws, their more immediate important Business, that they neglect to lay those general Foundations, on which alone a pleasing and powerful Eloquence can be rais'd. Confining themselves to what is necessary, they overlook what appears to be ornamental only : A wrong way of proceeding ; for undoubtedly one Part is defective without the other : And although it would be altogether unpardonable in one who professeth himself to be a Lawyer to be ignorant of the Laws ; yet it is true on the other Hand, that the Knowledge of them would acquire

acquire many real Advantages from Skill in the ornamental Part: Nay, if you consider him as a Pleader, must be imperfect, must lose much of it's Power and Use without it.

WHAT misbeth this Omission the less excusable is, that there is not any Person, who hath been well and regularly educated, that may not in the Intervals of Business, or necessary Study, acquire Knowledge of what is named the politer Kind; somewhat which may be of Use to adorn and enliven the dry Deductions, which meer Skill in his Profession must for ever engage him in; some Muskles, as it were, and Flesh to cover that uncomely and bare Skeleton of Usages and Statutes.

HEREIN it is, more especially, that an early Acquaintance with the great Writers of Antiquity, an Intimacy contracted with them, and such Moderns as resemble them, in the happy Hours of Childhood and Youth, before the Interruptions of Cares and Business come on, appeareth in it's true Light, of being highly useful and beneficial. It will then add to the Arguments of the learned Advocate, not only Grace and Beauty, but render powerful and effectual that solid Erudition which is afterwards built upon it. It may be compared to those Friendships which are formed with valuable Persons in the Dawn of Life, grounded indeed upon Sports and Plays; but afterwards, when we become Actors in the World, they are often unexpectedly found, to be of the greatest Advantage.

LECT.

LECTURE the Sixth.

A Continuation of the Foregoing.

IN the Eloquence of the Pulpit it is that *England* seems to stand alone, with manifest unrivalled Superiority. I am not ignorant, that the Countries mentioned have produced many admired Preachers; but it doth not appear to me from what I have read of them, and some of the most celebrated I have read with Attention, that any among them have given Proofs of so just and masterly an Eloquence, as some of our own have done. It is true, we are apt to be partial to our own Language and Country, and, in comparing them with others, to give them an unjust Preference: But, on the contrary, I know that we are also prone to admire foreign Things, and foreign Fashions, and to set them above our own: It is the Business of Reason to steer equally between both Extremes, to conquer such Prejudices, and weigh both Sides in the Scale of Truth and unbiassed Judgment.

COMPARISONS of this Nature should never be made in order to gratify Pride, Passion, or mere Curiosity, but may be applied to real Use: For wherever we fall short of our Neighbours,

bours, we may learn of them to supply the Defect, not by borrowing their Thoughts, but by catching their Air and Manner. Something of which Sort, where the Correspondence is intimate, will unavoidably happen: Accordingly, in the last Century, our Writers were benefited by an Acquaintance with the *French*, deriving from them more Exactness, sounder Criticism, Method, and a certain Grace and Polish: The *French* have since that Time drawn not less Advantage from their Commerce with us; and one may with Certainty trace the *British* Genius in the Strength, Solidity, and Conciseness of some late Performances in that Language.

IN this way then of national Comparison, it is with good Cause, that in the Article mentioned, Precedence was given to our own Writers; I speak according to my own best Judgment. For that perpetual Address to the Passions, that Air of Declamation, which runs through all the foreign Productions of this Kind that I have met with, cannot I think, supposing it perfect in its way, vie with the clear, solid, rational, yet sufficiently animated Discourses, which abound in our own Tongue. On this Occasion one cannot help asking, How it hath come to pass, that we have excelled so much in this Particular? And I have often thought the following no improbable Account of the Matter.

THE great Liberty allowed by the Laws, and Gentleness of the Government in *Britain*,
to

to Unbelievers of all Sorts, however verging perhaps towards Excess, and certainly hurtful in some Respects; may have contributed to produce this good Effect: Inasmuch as their bold and open Attacks have given Rise to the best Treatises in Defence of Religion natural and revealed, that ever appeared in the World; the immediate Consequence of which Controversy, carried on as it was by the best Heads in the Nation, and wrought up on both Sides with the utmost Industry, must have been the Production of a regular, close, reasoning Eloquence, which, thus exercised continually and improved, must, from the Nature of the Subject, have been quickly transferred into, and hath shone with conspicuous Lustre in the Pulpit.

THIS Solution openeth an Answer to a Question relating to our Neighbours on the Continent; whence is it, that in this Article they have sunk below their other Performances; for that I am persuaded is the Cause.

THIS Effect is to be attributed to the Form of Religion established amongst them. Their Church lays claim to Infallibility: Whatever therefore she declares to be an Article of Faith is by that Declaration made such: Proofs are needless where contradiction is not allowed. Nay, they may be worse than needless: The very Attempt to prove certain Points before a common Audience may be esteemed dangerous, as it is an Appeal from the sacred Tribunal of Authority to that of Reason, an unfriendly

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Power.

Power. Thus ye see that the Preachers of this Church are in the most important Points of Doctrine, in a great Measure, shut out from Argument, the want of which they cannot otherwise supply than by addressing themselves to Imagination and Passion. They employ their whole Force and Skill in affecting and adorning; which, however right and pleasing in a certain Degree, cannot by the utmost Power of human Genius be so wrought up, as alone to form true Eloquence. In Confirmation of which, we may observe, that the [a] Writers in that Language, of the Reformed Religion, although perhaps in other Respects inferior, do yet excel the Catholick Preachers herein; they are more instructive and rational.

BUT however this may be, for in Points of general Criticism it is not expected that all should agree, I believe, that in our own Language we may justly propose the Sermons of Archbishop *Tillotson*, as Models of good Preaching. In Clearness of Method, Justness of Observation, Strength of Argument, at the same Time in chaste and manly Ornaments, they have few, if any Equals. I do not mean, that all his Discourses are alike. His posthumous Works, some few excepted, are much inferior to the others: They are indeed, for the most part, rude Draughts and Sketches, rather than finished Performances; you see every where the great Strokes of a Master-hand, but the
Grace

[a] Mess. CLAUDE, DALLE, LA PLACETRE, WERENFELS, SAURIN, &c.

Grace of Colouring, the last touches are wanting. Neither in the most finished of them should we expect absolute Perfection; as indeed in what human Performance may it be expected? In those which he himself published, admirable as they are, may I be allowed to say, that a critical Eye may discern some Specks? Doth he not sometimes indulge too much to Fancy? He is often sublime and pathetick; but doth he never pass the due Limit? Although a great Master of our Language, tho' blest with an easy, copious, and flowing Stile, yet is he not sometimes faulty in this very Article? Is not his Stile sometimes loose in the Composition, diffusive, and redundant? And have you not remarked in him low Phrases and Expressions?

" BUT the great Author saw and chose these, as fit in popular Discourses, more intelligible, and better adapted to the Liking and Apprehension of the Hearer." Perhaps so; I am willing to believe, that it was in some Measure the Case: Notwithstanding, it does not appear to me, that this Example herein ought to be followed. The greatest Clearness of Language is undoubtedly consistent with the utmost Propriety; and you may be familiar without being low. At least, in elaborate Compositions delivered to the World as such, the Publick hath a Right to insist upon more Care and Exactness; and you are not to offend the Ear of a well-bred Person by mean Language, that you may render your Sense plain to the Ig-

norant ; however at the Time of pronouncing a Discourse, the Occasion, Circumstances, or Quality of an Audience may justify, or rather make excusable, such Licence and Inaccuracy. The Ear is a merciful Judge ; a Reader is severe and inexorable.

BUT it is time that I should close this Part of my Design, and conclude this little History of the antient and modern State of Eloquence : And because I have recited Facts, only as I thought they might furnish useful Remarks, suffer me to fill up the remaining Part of this Lecture with the Uses, following naturally from the Observations before mentioned.

FROM this Survey of the present State of Eloquence, we see, that in our own Language there wanteth not Encouragement, sufficient to induce us all to apply ourselves with Care. Compare it with those of our Neighbours, compare our Writers with theirs ; and without giving any partial or invidious Preference, this Conclusion at least, I am sure we may fairly draw from such parallel, that our Tongue is capable of admitting great Excellency ; that many have excelled in it, some very highly : Yet not so, but that there is still left room for new Attempts. In the Regions of Eloquence we have seen, that there are whole Tracts yet untouched, or slightly attempted by the *English* Genius. If our Talents do at all lead this Way, the Scene is open. Even in those which it hath possessed, which it hath cultivated more successfully than any other Nation, remain Vacancies,

cancies, into which with proper Care we may gain Admission. In the most compleat Writers are little Blemishes, which we may avoid; and though we cannot arrive at their Excellence, we may out-go them in faultless Correctness, which is some Degree of Praise. Every one may with some Hope of Success say, and it ought to be the Principle of all.

[b] *I also must attempt myself to raise
From Earth, and soar upon the Wings of Praise.*

Secondly, WE have seen from the concurring Practice of all, especially of the wisest and most polite Nations, what their Persuasion was concerning the Power of Eloquence: What Care they took of instructing young Persons in it: What Honours they conferred upon those who excelled in it. From all which it appears, that their universal Belief was, That this Eloquence is an Art, which may be learned; certainly a natural Ability for it may be much improved by a due Attention to Rules, and by continual Exercise. We should not therefore rashly assent to those who despise all such Rules, who assert the Study of Rhetorick to be vain and useless, who exhort us to trust entirely to Nature, as if she, having endowed us with the Faculty of Speech, wherever Thoughts are, will quickly furnish Expression. But Art is no more than a Method of employing most effectually the Powers of Nature,

[b] *Via Tentanda est, quâ me quoque possum
Tollere humo, victorq; virum volitare per ora.* VIRG.

Nature, reduced into Rules by long Observation and Experience : And whosoever, rejecting the Aid of these in Oratory, chuseth to abandon himself to uninstructed Nature, acteth with the same Kind of Prudence, as doth the Man, who, in a dangerous Disease, persisteth in refusing the Assistance of Medicine, and leaveth the Cure to the sole Force of Nature ; which succeedeth sometimes, where all Remedies might have failed, but much more frequently faileth, where Remedies would have succeeded.

A THIRD Consequence is. Study most carefully the Writers of the best Ages, of every Country. Observe what it is, that formed the Character of Eloquence in that Period : Wherein it differeth from the Age which preceded or followed. Take particular Notice of the several Steps by which it declined. Learn accurately to distinguish all Infusions of foreign or corrupt Manner, as they began to be introduced, until at length they became the established Fashion. This Care would serve effectually to guard us against the like Faults.

WE observe in a neighbouring Country, the Inhabitants of which are distinguished by their Love of Novelty, a perpetual Flux of Language and Stile, notwithstanding their publick, laborious, and laudable Attempts to fix a certain unchangeable Standard. And herein we are, as in other Things, but too much disposed to follow them. Now this Kind of Inconstancy we should firmly resist. Politicians say,
that

that a Form of Government, if become Irregular, can be set right, only by reducing it to it's first Principles: In like manner, Writers should endeavour to preserve, or bring back the Form of Writing, to that which was used by the best Authors of the best Period; the Nature of Mankind being such, as rather than not to change, to change for the worse.

ESPECIALLY, we at this Time should do well to guard against the Use of Conceits or Points before mentioned; a Fault which seems of late to have gained Ground among us, and hath usually attended the Decline of Letters. This Plant, naturally the Product of fertile but neglected Soil, spreads apace, and fails not, if encouraged, to end in total Barrenness, or at best in Crops of glittering useles Weeds. Soon after the Restoration of Letters it sprang up in the rank Soil of *Italy*, where it flourished long, and, notwithstanding the commendable Endeavours of some [c] late judicious Writers, is not likely to be rooted out. From thence, the Infection passed the *Alps*; hath been alternately cherished and suppressed, admired and condemned; and at present seemeth among us in a thriving State, which, if we may judge from the History of Letters just recited, is an evil Symptom.

I do not deny, that these *Points*, where moderately used, may have a good Effect; But they are grounded in partial Conceptions of Things, and involve, or almost always betray
into

[c] SCIPIO MAFFEI, and GRAVINA.

into false Thoughts; and where they are true yet Excess in them is very faulty. Because Jewels skilfully disposed may on some Occasions become, and set off Beauty to Advantage. Writers of this Kind cover their Muse all over with them, and deform by Ornament. Many of these fanciful Embellishments, the finest perhaps in their Kind, might be pointed out in our [d] English *Homer*: I do not recollect to have observed a single one in the whole Original.

NOTWITHSTANDING the Rule laid down, I acknowledge, that the Authors of corrupt Times may be sometimes read with Improvement; but herein much Caution should be used. The best of such may be compared to Fields producing Plants of all Kinds, Weeds and Flowers, health ful and poisonous; and Readers are too apt to gather these latter,

Miseros fallunt aconita legentes.

Fourthly. As the Study of Eloquence was
sq

[d] As these following:

And hissing fly the feather'd Fates below,	B. ii. L. 68.
And o'er the Vale descends the living Cloud.	ii. 116;
Decay'd our Vessels lie,	ii. 164.
And scarce ensure the wretched Power to fly.	
That worst of Tyrants an usurping Crowd.	ii. 242.
Now vanish'd like their Smoke the Faith of Men,	ii. 407.
Our Ears refute the Censure of our Eyes,	iii. 288.
With Spears erect a moving Iron Wood.	iv. 323.
Glittering Terrors from his Head unbound.	vi.
The troubled Pleasure soon chastis'd with Fear.	
Then in the Gen'ral's Helm the Fates are thrown.	vii. 212
And shoot a shady Lustre o'er the Field.	viii.
with many others of the same Kind.	

so universal in the States of *Athens* and *Rome*, as it was the only Gate which opened the Way to Honours in both Commonwealths, and the Treatises written among them concerning this Art were almost without Number, it is natural to enquire, how cometh it to pass, that of so many thousands, who applied themselves to this Study, so very few have excelled? The vast Deluge of Time hath swept away Multitudes admired in their own Age, and few, very few remain at this Day above the Flood [e]. Now, wherein consisteth the peculiar Excellence of these few? Let us consult their Works, examine, reconsider: And this surely is Matter of just Curiosity; since they must have been possessed of very singular Merit: For all Men, of different Countries, Ages, Tempers, and Passions, could not have conspired to bestow upon them undeserved Praise. Farther, can we ourselves catch any Spark of this Fire, which hath rendered their Works immortal? This is a noble Ambition, and worthy of our utmost Toil and Industry fully to gratify.

BUT it was before observed, and allow me, for the Importance of the Point, to repeat it, That our Admiration of the Productions of *Greece* and *Rome* however just, our Study of them however prudent, should not lead us into a Fondness of emulating their Writers in their own Language; which we know was the Aim and fashionable Pursuit of the Restorers of Learning.

[e] Apparent rari nantes in gurgite vasto. VIRG.

Learning, at that Time, even in its Excess and Enthusiasm, perhaps useful ; but it remained too long, and, by dressing up all the Learned in foreign Habits, prevented the Establishment and Growth of Manufactures of their several Countries.

ANOTHER Disadvantage of which Practice is, that in such Attempts the Success never can be proportional to the Labour : The utmost Worth the best of us can arrive at, is that of a faint and faulty Resemblance. No ; we should aim higher. We should endeavour to raise ourselves to the same Kind of Merit with them, to express their Ease, Strength, and Solidity, not creep servilely after Words and Phrases ; to transfuse into our Writings their Spirit, not Sound. Instead of resembling some among our young Gentlemen, who bring Home from their Travels, for their whole Improvement, the Dress, Grimace, and Phrase of Foreigners, let us rather follow the Example of those judicious Travellers, who, retaining the outward Habit and Forms of their own Country, return with that Politeness and graceful Freedom, which is the Fruit of large Experience, and much Conversation, conducted by good Sense and Reflexion. Without this Care, we might write *Latin* like *Cicero*, and not deserve to be read ; or compose Verses that may seem to have the Cadence and Harmony of *Virgil's*, and merit little Regard. The writing in dead Languages I acknowledge is not altogether without it's Use : It should be enjoined

enjoined as an Exercise to young Persons, because it is not possible rightly to understand such a Language, without accustoming ourselves to write in it; so that otherwise you cannot become acquainted with the Idiom, with the Frame and Turn, much less with the more delicate Graces of that Language; nor consequently have a true Relish for the Compositions in it, which are most excellent.

AND let me by the Way observe, that the Neglect of this Part of Discipline in our Education with regard to *Greek* is injudicious, and hath an ill Effect. For not being at all exercised during our early Years in speaking or writing in this Tongue, whatever Pains we may take to understand it when we are grown up, it is hardly possible to attain to such exact Knowledge of it, as to distinguish Varieties of Style, to become skilful Criticks in it, and catch the peculiar Shades and Colourings that characterise the Work of each Master-hand in it. And yet there are obvious Reasons which prove, that this Kind of Knowledge would be valuable; nay, I think it might be proved, if this were the Place for entering into such Points, that it would be more useful towards the laying a Foundation of true Eloquence, than the like Skill in *Latin*, which is however so much cultivated in Schools, or at least so strongly recommended, and supposed to be cultivated.

HOWEVER this may be, undoubtedly it is not by using the same Words, or even Sentiments with the Antients, that we shall become
like

like to them: It is by the grafting upon a Fund of Knowledge and good Sense of our own their general Air and Manner; it is by viewing a Subject in the comprehensive Light which they did; by chusing out like them the most important Circumstances, and disposing them in the like just Order; and lastly, by giving to the whole Work that inimitable Polish and Lustre, which, the more closely we survey their Productions, appeareth the more clear and bright. But I am unawares anticipating Points which shall be treated of more fully hereafter, in their proper Places. This now touched upon, *Imitation*, being a great and compendious Method of arriving at Eloquence, deserveth indeed distinct Consideration: Nor can I think of a more apt Place for it than the present, in which it followeth the History of Eloquence, and of those who most excelled therein.

LECTURE

LECTURE the Seventh.

Concerning IMITATION.

ONE of the best Fruits springing from a frequent and careful Perusal of the Works of the Antients is, that we are thereby led to imitate them, and by Degrees may be transformed as it were into their Likeness.

BUT as some Prejudices lye against Imitation in general, and as they who acknowledge its Usefulness are yet liable to err in the Application, it seemeth a proper Employment, and peculiarly suitable to the Course of Observations in which we have been engaged, to make some Reflexions upon this Subject; such as may shew the Usefulness of it; and, afterwards, to point out the *Rules* of good Imitation.

THE Arguments by which we prove the Usefulness of Imitation are drawn from two Sources, Experience and Reason. Let us briefly unfold some of each.

LOOK back on former Ages: What hath been the Practice of Mankind? How have they who excelled in any Science or Art proceeded? Did they set out upon their own single Stock, or did they borrow from the Fund of others? The Point is easily decided. It is a
Fact

Fact not to be controverted, that the most eminent Persons in all Kinds of Literature owe their first Materials to the Discovery of others; nay, and derive from Example a great Part of their Skill in the Management of those Materials.

CONCERNING *Homer*, it seems probable, not only from the Perfection of his Writings, but also from the loose Traditions and obscure Accounts of the Times preceding him, that there were Models, which he followed and improved upon. Such we may justly suppose to have been *Orpheus*, and *Linus*, and *Amphion*, and *Musæus*; Names, which, however faintly, do still shine through the Darkeness of Fable, and appear to have been renowned for Skill in Poesy and Musick. But as all Monuments of those very antient Times are now lost, we cannot determine this Point with any Degree of Certainty.

LET us therefore allow him the Honour of original Genius, to which his Antiquity hath perhaps contributed not a little to render his Title indisputable; it remaineth however undoubted, that the whole Multitude of Writers, who flourished since, have been much indebted to him. The Critics agree in this Observation; and ye may yourselves, with little Difficulty, confirm it by Instances from all the Authors of *Greece*. In the unaffected Simplicity of the first Historian; in the Strength of the second; in the Sublimity of this Philosopher; in the Ease and Sweetness of that other; and in

in the expressive Brevity of a third, you may trace the Genius of *Homer*, his Sentiments, nay his very Words, taken by them, and fitted to the Contexture of their own Prose; which they sought not to conceal as Thefts, but were open and ambitious in their Imitation; looking upon his Works as of a Rank above human, as a vast Treasure left in common, from which it was allowable for all, who were capable of performing it rightly, to transfer a Gem to enrich and adorn their own Productions.

NEXT after the Poets, this Treasure was most useful to the Orators, who found here an inexhaustible Store of noble and lofty Images; and to none was it more useful than to *Demosthenes*, who, having applied himself from the Beginning to acquire a Resemblance of this Poet and of *Thucydides*, hath happily united the Clearness, Abundance, and Elevation of the one, to the Weight, Nerves, and Brevity of the other; thus sublime without swelling, and close without Dryness.

IT would be tedious and unnecessary to extend this Observation to the *Romans*; to shew particularly, that it was the Case of *Tully* and *Livy*, of *Virgil* and *Horace*, and the rest of those extraordinary Persons, who were the Ornaments of the *Augustan* Age; of whom it is acknowledged, that they professedly formed themselves upon the Models of the Antients, esteeming it sufficient Honour that they brought home to their own Country the most precious Treasures of *Greece*.

If

IF I should go one Step farther, and ask you, who among the Moderns have excelled, they who relied upon their own single Force, or they who made a judicious Use, and trod in the Steps of antient Wisdom? The Answer will decide the Question; and this must be the Answer, "Almost all such have been in some measure *Imitators*."

THUS Experience is on the Side of Imitation. The second Source of Arguments on this Head is *Reason*. Let us next consult her: She bids us first apply ourselves to human Nature. Are Men so formed, that a single Person is able, by the Power of his own Genius, to carry an Art from it's first Rudiments to Perfection? Do we not see how gradual Improvement hath been in every Nation? That Arts and Sciences have always had their Infancy and Manhood, as it were, no less than the human Race; weak and rude at their first Dawning, they received Strength and Growth by Degrees, and at last arose to Maturity. Doth not this Observation evince, beyond Controversy, the Usefulness of Imitation? Men assist each other. Some lucky Hit, or happy inventive Genius, opens the right Source; others, following his Steps, collect and guide the Waters in proper Channels. For such are the Weakness and Indolence of Man, so limited are his Talents, so many the Accidents to which he is liable, and his Life at the utmost shut up within so narrow Bounds, that it is scarcely possible for the same Person to light upon the right Vein,

to

to pursue it steadily, and trace it to its farthest Limit: No, this must be the Work of many Hands, imitating and improving each upon the other, for the most Part of Generations, labouring in Succession. Whoever pursueth the History of Knowledge will find this to have been the Fact almost without Exception. The Temple of Arts, if we may so speak, cannot be raised by one Person, seldom in one Age; Generation after Generation worketh upon it, each mounting upon the Labours of the foregoing. Nor is it so perfect at this Day; but that it may admit of Addition: somewhat is still wanting in Extent and Ornament.

THE History of the famous Painter *Raphael* affordeth a strong Instance of useful Imitation. His first Manner was like that of his Master [a]; dry and cold: Upon seeing some Paintings of *Leonardo de Vinci*, he altered this Manner and gave to his Figures new Life and Grace: But after he had fixed his Abode in *Rome*, by a continual Study of the beautiful Monuments of Antiquity, of Statues, Coins, and Bas-reliefs; and more particularly, as History relates, by observing privately the Stile of *Michael Angelo* his Rival, he opened a new Way, and raised himself to that animated, noble, and lofty Manner, which so gloriously distinguisheth his latest Performances.

IT is urged, in Opposition to what hath been advanced, " That an Original is much
" more valuable than any Copy; that Nature

I

" is

[a] PIETRO PERUGINO.

“ is the best Guide ; that Men should resign themselves to her only : Whereas Imitation cramps and confines them in the Trammels of Authority and Example.”

THIS is partly true, “ Nature is the best Guide :” But will every Man, left to himself, follow her as far as she can lead him ? Is she not to be conducted by Art ? And how may this Art be so well acquired, as by judicious Imitation ? But to come closer to the Point.

FIRST, An excellent Original, one who by the mere Force of his own Abilities hath struck out every Thing from himself, is exceedingly rare. Look back through the whole Annals of Time, how few, how very few are there, who have in this Manner wrought out from their own unborrowed Stock, and finished, any great Invention ? Some rare and happy Spirits there may have been, who by their own Vigour have taken Flight, and soared aloft ; who, imitating none, are also inimitable. But from such exceedingly few Instances no Conclusion can be drawn ; we cannot reason from them to the Generality of Mankind.

SECONDLY, Even these few Originals must be imperfect, and Instruction and Example would have been useful to them : Such is the Condition of frail Mortality. Invention is one of the rarest Gifts of Heaven, and the most liable, without great Care, to betray into Faults. No Writer seemeth to have a better Title to this singular Character of original Genius, than our *Shakespear*. What Richness of Imagination !

tion! What Loftiness of Thought! What amazing Command of the Passions! Yet how totally different is he from every other Writer? There is scarcely a Line of his that doth not bear impressed his peculiar Genius. In Tragedy and in Comedy he is alike new, as uncommon in his Vein of free and flowing Humour, as in the highest Soarings of Imagination. Accordingly he reigns over us with equal Power in both Extremes; throws us into Fits of Laughter, or calls from our Eyes Streams of Tears. Notwithstanding which, we cannot but see and acknowledge his strange Inequality. It is impossible not to be displeased with the Irregularity of even his best Pieces, with the Falshood of his Thoughts, and the Affectation and Obscurity of his Stile; Faults which, though they should not lessen our Admiration, yet take away from the Delight we should otherwise have in reading, or seeing his Pieces represented: which, if he had been acquainted with the good Models of Antiquity, he would undoubtedly have avoided: And, in that Case, would probably have carried dramatick Poesy to a Height of Excellence yet unknown.

GIVE me Leave to add an Instance in a Sister-Art. In Painting, the Title of Original is with great Justice given to *Correggio*: who poor, without any Instructor, having never even seen a good Picture, attained to great Eminence. Carried on by a Happiness of Nature altogether without Example, for Grace and Delicacy of

Pencil he vyed with, if not surpassed, the foremost. But Criticks observe him to be also strangely unequal, to fail mightily in Composition and Design : Why ? Principally, because he had not the Advantage of great Models to consult and copy from.

THUS it appears evident, that Imitation is in some Measure necessary, is at least very useful. Experience telleth us, that all those who have excelled in Arts did imitate; and Reason assureth us, that it is beyond the Power of human Nature to arrive at Perfection without it's Assistance. I acknowledge at the same Time, that it may likewise hurt, and that it hath mislead, as well as set right. But we are not therefore to reject it; we are to regulate. To which Purpose, Rules may be delivered worthy of Attention.

FIRST, " Propose to yourselves the best Pattern for Imitation." This is so plain, that it should seem needless to mention it, if Men did not very often neglect, or transgress it. We daily see Persons chusing the Manner of *Ovid* and *Seneca*, rather than that of *Virgil* and *Salust*; and it is manifest, in the Works of a great Tragick Poet [b], that he preferred the *Pharsalia* as a Pattern before the *Æneid*: For which proposterous Choice we may assign two Causes :

EITHER they want Discernment, and approve the worse; or they find this more attainable. It is, therefore requisite, first, " to acquire and establish a good Judgment." Genius,

[b] CORNEILLE.

nus, the Groundwork of the Whole, is indeed the Gift of Nature; but where there is any Ray thereof, Attention and Study will strengthen and brighten it.

NEXT, "Seeing thus what is good, aim at that, or write not at all." Chuse your Models like your Company, the best; Acquaintance will bring on a Likeness.

THE proper Limitation of this Rule, produceth a second: Among these Good, some may be more suitable to your Nature than others. "Select these".

MEN differ widely in their Dispositions and Talents. We know that they are often forced into Opposition with these, and may acquit themselves indifferently well in undertakings for which Nature had not designed them; but it is past Doubt, that he will go on with much greater Speed, and proceed farther, who followeth the Impulse and Direction of Nature.

You should conduct yourself, as a skilful Designer doth an Improvement; who attempts not to force the Ground to a fixed preconceived Plan, though it be absolutely the best, but rather conformeth his Plan to the Ground, consults Nature in the Disposition of his Trees, the Opening of his Prospects, and the Management of his Water. Thus, because an Author is good, you should not therefore, although it were possible, compel yourself to take his Ply: The prudent Method is, to chuse out for your Model one as nearly as you can conformable to your own Genius, although less excellent.

Where

Where you fall short in your Plan, you will abundantly compensate for it by great Superiority in the Execution.

A THIRD Caution is, "Beware of imitating even such, too closely," or in the Poet's Words,

Ne desiliās imitator in arētum. HOR.

By so doing, you cramp your own Genius; you fetter it in such Manner, that you cannot exert your Talents: He, that labours to tread exactly in the Steps of one going before him, must move with Pain and Aukwardness: And by this Difference it is, that almost the best Copies may be distinguished from the Original, by an Air of Stiffness; the Pencil is not free.

BESIDES, the Merit of a Copy, suppose it in other Respects equal, falleth far short of the Merit of an Original. You ought therefore so to imitate, as to be like, not the same.

You cannot learn better to conduct yourself herein, than by observing, how the *Roman* Poet and Orator imitated the *Greek*. They are far from copying servilely: Whatever they take from the others, by mixing with it somewhat of their own, by giving the Whole a new Turn, or applying it in a new Way, they make their own. Oftentimes the Ground is the same, but the Figures are different, or disposed so differently, that the Whole seems new. They frequently indeed follow the others; yet often depart from their Track, and strike out unbeaten Paths, not less pleasing. They are
for

for the most Part on the same Line with their Leaders, and from Imitators become Rivals. The *Roman*, in his [c] Panegyrick on *Cæsar*, and his Countryman, in the Episode of *Dido*, appear with as much Advantage, as in any other Part of their Works; yet in neither of these had they their Guides to point out the Way. He only can be an excellent Imitator, who may be a good Original.

THIS leads to a fourth Rule. “Be very cautious how you confine yourself to the Imitation of one.” In that Case you can scarcely avoid too close a Resemblance.

AT the Revival of Letters in *Europe*, this was the reigning Mistake: All Writers of Reputation affected to imitate *Cicero*. No Period could be endured that had not the Cadence of his; no Thought could please, that was not in his Manner; nor Word be admitted, that wanted the Sanction of his Authority. *Erasmus* ridicules this superstitious Excess of Fondness with much Humour and good Sense, in a Dialogue intitled, *The Ciceronian*: But it is hard to keep the Mean; he ran into the other Extrem, and is charged with a faulty Negligence in Language [d].

IN

[c] Oration for MARCELLUS.

[d] Our Countryman *Linacer*, his Cotemporary, though excelling in Stile, was also unreasonably prejudiced from the same Cause, against *Cicero*; for it is related of him, that he could not approve of *Cicero*'s Diction, nor hear him read without Weariness, *Ciceronis dictionem nunquam probare potuit, nec sine fastidio audire.*

Gardineri Epistol. ad Chæc.

IN Truth, nothing is more likely to make one ridiculous, than such a confined Imitation. In Dress and Behaviour it is prudent to follow the best-bred and most polite Person; but if you should carry this so far as to affect every Motion and Gesture, to speak in the same Tone, to smile and look in the same Way, with every minute Peculiarity which you observe in him, must you not expose yourself to Ridicule and Laughter? In outward Deportment there is a general Grace which becometh all, and every one should aim at it; but there are innumerable small Things, the Graces only of Individuals, which are fixed to them, and cannot be transferred, at least not so as to please in another. Thus it is in Productions of the Mind: Bind yourself down to the Imitation of one, all will see and laugh at the awkward Resemblance.

You should therefore give yourself a larger Scope. As there are many good Writers, so far as your natural Talents will allow, chuse out of all. By skilfully mixing and molding them together, you make something that is, new and your own: As in the burning of a rich *Grecian* City, the Confusion of the various Metals which had been melted, and had run together, gave Rise to a new and much valued one, named from the Place of it's Origin, *Corinthian Brass*.

MEN with learned Envy may toil to trace out your several Originals, as they have endeavoured to do by *Virgil* and *Horace*; but none regard

regard them. Such Imitation is ever Original : Like the Sun's Light, it is uniform and beautiful. A natural Philosopher may come with his Prism, and separate and decompound it into various-coloured Rays ; but still it remaineth to every Eye one simple, equal, unmixed Splendor ; or, to use the common but apt Allusion of the Poet,

Floriferis ut apes in saltibus omnia libant.

You should, like Bees, fly from Flower to Flower, extracting the Juices fittest to be turned into Honey. The severest Criticks allow such amiable Plundering.

It is true, you may not equal the Merit of any of your Models ; but you acquire a new, and become yourself an Original. Thus Criticks in Painting say, that *Annibal Carraccio* endeavoured to unite in himself the Merit of both *Roman* and *Venetian* Schools, to join the Grace and Accuracy of *Raphael* to the Colouring of *Titian* ; by which Means, although equal to neither, he yet became himself an Original, and worthy of Imitation.

A FIFTH Rule is ; “ Have Regard to particular Circumstances of Time, Place, and Occasion.”

THE different Genius of Countries, but much more the Changes which have been made in Religion, Manners, and Customs, render it necessary in those who write or speak in Publick to vary from the antient Patterns in many Things. Who doth not feel somewhat of Indignation,

dignation, at hearing a [e] Cardinal in a famous History, instead of mentioning the Providence of God, introduce the classical Pagan Expression of *Dii Immortales*? In the same Manner *Sannazarius*, in a [f] Poem upon the Birth of our Saviour, hath brought in Heathen Divinities as Actors; an Absurdity, which the Elegance of his Verse cannot atone for. And *Michael Angelo* hath erred in the same Way, representing *Charon* with his Ferryboat in the [g] most awful Transaction which the Christian Faith hath disclosed.

IMITATING the Antients, therefore, retain what is common in Eloquence; suit Particulars to your Occasion and Circumstances. He is not a *Demosthenes*, who can copy with the utmost Exactness any, even the most shining Passage in his Orations; but He is, who can speak or write as *Demosthenes* would have done in a parallel Conjuncture. A Christian, who is about to explain a Point of Religion or Morality, must express himself in a very different Manner from a Heathen Orator; neither can a Discourse delivered to a learned Audience serve as an exact Model for one that is addressed wholly to the Vulgar and Illiterate: You cannot harangue in the *British* Parliament, as a Tribune did in the Assembly of the *Roman* People.

[e] *Bembus*, in his History of *Venice*.

[f] *De partu Virginis*; in which Poem *Proteus* is introduced, in a prophetick Speech, giving an Abstract of our Saviour's History.

[g] Picture of the Resurrection.

People. There is not any Thing of greater Moment than this Caution. The purest Stile, the finest Imagination, the best classical Imitation, is of little or no Value, unless employed in such Manner as to suit the Occasion. This Care is like Discretion in common Life, the Want of which renders the most shining Talents useless, or even hurtful.

LASTLY, "The most judicious Imitation is "not alone sufficient." A meer Imitator is but a low Character. It was remarkable of a [b] well-known Actor in the Reign of Queen Anne, that he had such Power of mimicking, as to counterfeit the Voice and Pronunciation of any, even the best Player, so perfectly, that no Hearer could distinguish the Copy from the Original; and yet this Man, so happy in his assumed Character, was in his real one but a Player of middle Rank. It is not enough, that you can imitate well the best Writer; you must likewise add somewhat of your own. Nothing is more rare than a perfectly-original good Genius; yet some Degree of Invention is not uncommon, and it is expected in every new Work.

IMITATION is indeed necessary and sufficient, while you are a Learner, to instruct and put you into a right Method: If you would set up for yourself, you must have beside some Stock of your own. Hitherto you have subsisted by the Help and Bounty of others; you are now fledged, should leave the Support and Track

[b] Estcourt. See Spectator.

Track of the Parent-Birds, if I may so speak, trust to your own Wings, and soar alone.

INDEED the Perfection of Imitation consisteth herein ; not in borrowing the Designs and Words of the Antients, which, if done with Discretion, is not only allowable, but generally pleasing ; but in acquiring their Air and Manner, in a Resemblance of their Purity, Life, and Elevation ; let the Materials be as much as you can your own ; but endeavour to possess yourself of their Skill in putting them together, and in finishing ; so that your Work may in Evenness, Solidity, and Lustre, resemble the Master-pieces which they have left behind them.

HE who takes the Whole is rather a Plagiary than an Imitator ; But he who, rich in a Fund of his own, adds to it by discreetly borrowing from the Antients, transferring into his Performance their Skill and Spirit, and making one regular uniform Work, is truly an Imitator, and may be allowed to have the Praise of an Original.

I HAVE purposely avoided, in this Lecture, the mention of imitating modern Writers. In the same Language it is scarcely to be ventured upon ; and, indeed, is not to be attempted, without very great Caution, in any. The Writings of the Antients are considered, by common Consent, as a kind of publick Magazine, to which Authors of all Nations may repair, and take from thence what Materials they want. If they have Skill enough to work
them

them up well, they are deemed the Property of the Workmen : But every Composition of a Modern is regarded as belonging to the Author alone, which no other can with Honour invade.

LEC-



LECTURE the Eighth.

Concerning Eloquence as it addresseth itself to
REASON.

THE Order laid down in the Beginning requireth, that I should now proceed to consider Eloquence as it addresseth itself to REASON.

SOME wise and thinking Men, among whom I find Mr. *Lock*, have been of Opinion, that the Study of Eloquence ought to be discouraged, as being the Art of deceiving agreeably. In which Censure, they have manifestly mistaken for the Art the Abuse of the Art. She furnisheth Arms for the Defence of Truth only; if any bred up in her Schools have employed these in the Service of Falshood, their's, not her's, is the Reproach; they are not her Sons, but Deserters from her. Eloquence, saith Lord *Bacon* [a], is inferior to Wisdom in Excellence, yet superior in common Use. Thus the wise Man saith, *The wise in Heart shall be called prudent; and the Sweetness of the Lips increaseth Learning* [b]; signifying, that Profoundness of Wisdom will help a Man to a Name,

or

[a] In the Advancement of Learning.

[b] Prov. chap. xvi.

or Admiration ; but that it is Eloquence which prevaleth in active Life.

LET us then consider Eloquence in this Light, in her genuine State, as the Handmaid of Truth.

THE first great End which should be proposed by all Speakers, to which every other should be subordinate, is to *Convince*.

FROM whence it appears, that every Man, who seeketh to excel in Eloquence, should make it his earliest and principal Care, to strengthen and improve his reasoning Faculty. He must acquire *Sagacity* in discovering Arguments, and *Skill* in ranging them to the best Advantage.

THE former of these, *Sagacity*, is indeed the Gift of Nature : Yet we know from Experience, that it may be much bettered by Study and Exercise : Although we cannot bestow Sight to a Mind altogether destitute of it ; yet Art can supply Helps to it's Faculty of seeing, can strengthen it where weak, and quicken it where dim.

WITH Respect to this Operation it is that the same [c] Lord *Bacon* observes Rhetorick to be defective ; that one Branch is almost wholly wanting, namely, the *Topical Part* : By which is meant, a Number of Observations on all common Heads, digested into convenient Order ; which should be ever ready at Hand, that the Orator may have Recourse to them ; and draw from them, as from a general Store,
Materials

[c] Advancement of Learning.

Materials on all Occasions. The Antients were sensible of the Usefulness of such Collections; and many among them laboured much in completing this Part of Rhetorick, although little of that Kind is now extant: But the Design we find recommended by the Approbation and Practice of the greatest Persons amongst them. There remain many Precepts to this Purpose in the Works of *Cicero* and *Quintilian*: And *Demosthenes* is said to have prepared Forms, particularly of Exordiums, on all Occasions; it being the most difficult Thing in an extemporary Speech to begin well, and the Part in which a Mistake is the most dangerous.

ON the contrary, the Moderns have not only neglected, but despised this whole Matter; it seems not with good Cause. And the ill Effect of such Contempt appeareth in unpremeditated Discourses; where you often perceive the Speaker at a Loss for Matter, beating about, and leading you round and round; when he hath started any Thing, pursuing it on to irksome Prolixity: Then, if I may so speak, again at a Fault; filling up the Interval of Argument with tedious Expletives, or unmeaning Digressions. One good Way of avoiding which Inconveniency, it seems, would be the Imitation of the Prudence and Industry of the ancient Orators in this Article, who had these Topicks always at Hand; Fountains, as it were, continually full, from which they drew the Streams of Eloquence, with Ease and Quickness.

FROM

From the Principle laid down, That the great End of Eloquence is to convince; it follows also, That the Orator should be early initiated and carefully instructed in those Sciences, which strengthen and direct Reason by Rules and Exercise. Such professedly is *Logick*.

[d] *ARISTOTLE* informeth us, that the Arguments used by the Logician are, chiefly, Syllogism and Induction; and that those of the Orator answering to them are Enthymem and Example: The Relation between which, their Difference, the Force and proper Use of each, he deduceth at large, with much Subtilty and Solidity.

WITHOUT entering into this nice detail, it is easy to see, why these latter are more fit than the others for the Orator. The Form of Syllogism, continually recurring, would be dry and disgusting. Besides, two Propositions give the Sense of the Whole, the Mind of the Hearer always supplying the other, which therefore it is better for the Speaker to suppress. Again, Induction or an Enumeration of Particulars tireth out both Attention and Memory: Example hath the Evidence of Experience and Charm of Novelty to recommend it; at once proves and entertains.

NOTWITHSTANDING, in the Use of both, Caution is needful. A continued Chain of Enthymems hath an ill Effect, and is by no Means suited to a popular Audience.

K

It

[d] Rhetorick, Book 1st.

IT keepeth the Attention on a perpetual Stretch : It becometh too subtle and thorny, from whence hard and obscure : And by it's abrupt Conciseness breaketh the smooth Current and Flow of Discourse.

AGAIN, as Examples, strictly speaking, are rather Illustrations and Presumptions, than Proofs ; a Frequency of them enfeebleth your Reasoning, causeth a Suspicion of Fallacy, draweth out into immoderate Length : Instead of proving, at first they entertain ; next tire ; at last neither prove nor entertain.

WHICH Consideration furnisheth these Rules ;

“ THAT Examples should be always pertinent.

“ THEY ought to be short.

“ As little trite as possible.

“ YET drawn from known Persons or Things.”

FARTHER. Your Discourse, however strictly Argumentative, should be at proper Intervals unfolded and opened out from the Closeness of Enthymem, into more easy and ample Propositions, that the Mind may have some Place of pausing, where it should rest and unbend itself. A very rapid Stream, in order to please in Prospect, should have certain ample Spaces, into which it diffuseth itself with gentler Motion, that the Eye may have whereon to repose itself agreeably.

THUS it appeareth without Controversy, that Logick is a necessary Preparative to Eloquence. It may furnish Helps in the Invention of Arguments,

ments, and is certainly useful in the second Article, in the *Arrangement* of them. But the Science, which seems most conducive to instruct an Orator in the Art of Reasoning, is *Geometry*.

It proceedeth usually from the most simple Elements to those which are less known, and so leadeth by the Hand to the remotest Truths : Or, equally regular in descending, beginneth with what is general, and conducteth you from thence to particular Truths ; both which correspond with the natural Progress of the Mind, either in discovering Truth, or in communicating it when found, to others ; and are therefore useful and agreeable ; this latter especially, as more suited to the End proposed by the Orator,—Instruction.

HAVING ascertained one Truth, Geometry proceedeth to build upon it another, on which it raiseth the subsequent, so that the whole Pile becomes firm and unmoveable. It is more especially beneficial to the Orator, as it demandeth and introduceth an Habit of Attention in each Step, shutting up every thing foreign from the Purpose with inexorable Severity ; by which Means it preserveth from all needless Digression, from wandering and multiplying superfluous Words, Faults exceedingly frequent, and with Difficulty avoided.

FOR these Reasons, the Study of this excellent Science never can be too earnestly recommended to all young Persons, who would attain to a rational manly Eloquence.

LOGICK may give Acuteness and Subtily ; but from Geometry it is, that you are to seek for Clearness, Strength and Precision.

It is however material to be observed, that this is indeed the best Foundation, not the Whole of Eloquence ; the Method of the Orator differeth in many Articles from that of the Geometrician. He must not, like this latter, require Demonstration in every Step, because his Subject rarely can admit of it. He must not extend his Chain of Reasoning to a very great Number of Links, lest the Hearer should not be able to bear in Mind, or recollect them. He must not confine himself to the direct Line of close Argument, but take in greater Scope ; he must gather in Circumstances, collect Probabilities ; and from the Union and Combination of these form an aggregated Argument. Other Differences there are, such as the Necessity of repeating, of enlarging upon what hath been said, and of presenting it in different Lights, in order to impress it on the Mind ; that also of illustrating, varying, and adorning, forbidden by the Austerity of the Science ; of which we shall have Occasion to treat more fully hereafter :—The Foundation is principally to be insisted on, —“ You can scarcely raise Eloquence on any firm Basis, except that of Geometrical Knowledge.”

EXPERIENCE it is true appeareth sometimes to contradict this Position. Ye can name to me perhaps Persons, who excel in solid Eloquence, yet are destitute of all Geometrical Science.

Science. I dispute not the Fact. But these Persons will be found to have from Nature, what is here recommended as the Effect of Art. Every Kind of Science was meant for the Assistance of Nature; where this latter hath been exceedingly bountiful, the Assistance is needless: But such Instances are rare, and disprove not the general Usefulness of Science.

NAY, I am persuaded, that if we examine into such Instances of this Kind as we are acquainted with, we shall find the foregoing Remark confirmed by them: They are natural Geometers. The Truth is, Nature, where excellent, may be still improved by the Help of this Science; and where defective, may be supplied with what is wanting, and perfected.

UPON the Whole, I think it may be laid down as an universal Rule in the Point, That in laying the Plan of what you are to say, and in selecting your Materials, you should arrange all at first in a Geometrical Method; by which Means you will see the just Value, the Force and Connexion of each Argument: Afterwards, if you think it expedient, in order to win the Attention of the Hearers, to add any Ornament, you may be at least certain, that the Foundation is right: You have chalked out a well-known and sure Path; and if, for the Sake of pleasing Prospects, you should now and then lead your Hearer to some Distance from it, yet you may be certain of recovering it at Will, and of conducting him safely to his Journey's End.

It

IT might seem scarcely needful to add, that it is a necessary Caution for all, to make themselves thoroughly acquainted beforehand with the Subject they are to treat of, if one did not see frequent Instances of Carelessness in this Respect; if one did not daily hear Persons, even in premeditated Discourses, speaking so confusedly and superficially concerning Points they undertake to explain, that it is evident, they had a very imperfect Knowledge of the Things they talked about.

WHEREFORE,——“ Revolve a Subject long “ in your Mind, explore it on all Sides, behold “ it in all Lights.” Many Advantages arise from this Habit. You will be enabled thereby to talk pertinently and properly. You will avoid Repetitions, which are so common and tiresome. You will become qualified to go to the Bottom, and exhaust the Whole. You will abridge what you have to say, and by so doing acquire Strength and Solidity.

BESIDE all which, knowing thus before-hand the Quantity and Quality of your Materials, you will learn to give to each Part it's due Proportion, not dilating and extending one beyond its proper Length; which is the Case of many Speakers, who are thereby compelled to shorten and cramp another Part, it may be of much more Importance, thus resembling imprudent Managers, who, ignorant of the State of their own Affairs, and not forecasting their Expence, spend in the beginning profusely, and are afterwards

wards obliged to employ an ill-judged and untimely Parsimony.

FROM hence it happens, that you may have observed one Head to swallow up almost a whole Discourse: And after having squandered away Abundance of Words on Trifles, or Matters little related to his Purpose, a Speaker comes with an ill Grace to slur over the main Part, in an Apology, because of the Shortness of Time, or his unwillingness to trespass on the Patience of his Audience: A Method of proceeding not unlike the common OEconomy of Time in the World; Men throw away Years in Idleness and Folly; yet with Regard to the main Business of Life, the Attainment of Virtue and Happiness, are for ever complaining, and excusing themselves on Account of the Shortness of their Lives.

A FARTHER Advantage of this mature Consideration of a Subject, and little attended to, is this: From the View of your whole Scheme, you will be able to fix upon that Method which suiteth best with your particular Design; whereupon in a great Measure will depend the Force and Success of your Discourse. For, although in Mathematical Reasoning, where the Points considered are abstract Quantities, and strict Demonstration is demanded at every Step, all Methods may be reduced to two [e]; yet greater Latitude is admitted, nay must be taken in the usual Topicks of Eloquence, in Points
of

[e] ANALYTICK and SYNTHETICK.

of Morals or Justice, in Facts and the common Business of Life.

FOR the Evidence here resulting only from a Combination of Probabilities, much Skill is requisite in collecting and ranging Circumstances, so as best to strengthen each other, and when laid together to make the firmest Body, that can be compacted from such: Which Method you may easily conceive to be capable of almost endless Variety; especially, if you add hereto, that the Time, Occasion, the Temper and Disposition of your Audience ought also to be considered, and should have great Weight in determining the Course you take. I shall endeavour to explain my Meaning by a remarkable Instance of this Skill.

CTESIPHON had proposed a Decree, that *Demosthenes* should be honoured with a Crown of Gold, and that the Herald should publish in the Theatre, that this Honour was conferred upon him on Account of his Probity and Love of his Country. *Eschines* accuseth *Ctesiphon* of having violated the Laws by this Decree in three Points. In crowning one who had been a Magistrate, and had not as yet, according to express Injunction of the Law, laid before the People an Account of his Administration: In crowning him in the Theatre before the *Greeks*, whereas this Ceremony was confined to the Assembly of Citizens: And, lastly, for falsely representing in his Decree *Demosthenes* as a good and zealous Citizen of *Athens*,

Athens, who was, according to him, a wicked Man, and a Traytor to his Country.

It was natural for *Demosthenes*, who appeared as Advocate for *Ctesiphon*, to have answered these Articles in the same Order; but observe how artfully he varies it. He beginneth by removing the ill Impression his Adversary's Accusation might have made on the Minds of his Judges; giving a full History of his own Life and Actions, proving his Innocence, and displaying at large the Services he had done to his Country, as Orator, Magistrate, and Embassador. Next, the two Articles relating to his Magistracy, and to the Place of publicly conferring the Crown, which were of least Consequence, and in which he was weakest, (for the Letter of the Law seems to have been rather against him) he crowds into the Middle, where they were least likely to be observed, and returneth to his own Character and Actions, contrasting with them the Behaviour of his Accuser, whose Treasons and Crimes he describeth with such a Torrent of rapid and vehement Eloquence, as seemed likely to hurry away with it his Judges; and did in Fact obtain for him a glorious Victory.

BESIDE this previous Knowledge, this mature Consideration of the Subject prescribed, it is expedient also to consult the Opinions of other Men, to add the Assistance of Books to your own Meditation. From them you may furnish yourself with necessary Materials. They also present the best Examples to follow; and may

may encourage to a happy Emulation. Beside which, it often happens, that, after you have long thought to little Purpose, a particular Passage in a good Author shall open a new Track in the Mind, and waken a Set of Ideas lying hitherto dormant therein; one of which, when put in Motion, draws after it the whole Number with surprizing Quickness and Ease; a single Hint kindles, as it were, this long Train of Thoughts, and the Mind, before cold and dark, becomes at once all Light and Flame.

THIS is no infrequent good Effect of Reading, and is not liable to any Exception. The former, that of employing old Materials, although exposed sometimes to Objection and Danger, the severest Critick cannot wholly disapprove of, especially in serious Argument. In Productions of Fancy, what is new and original is more justly demanded; for here the unbounded Spaces of Fiction lye open, in which Invention may expatiate unconfined, and display all her native unassisted Fertility.

BUT in serious Argument the Scene is narrow; Reason is uniform in her Motions, the Road she pointeth out is nearly the same to all; whence it cannot but happen, that many times different Persons should light each on the other, should travel in the same Path, sometimes follow, and often seem to follow those who went before them. In such Kinds of Writing, the Ground-work is nearly the same in all, the Manner usually maketh the Difference. In Works of Fancy, through Novelty we seek for
Pleasure;

Pleasure ; but in Works of Reason, through Argument we seek for Truth.

ALLOWING this Distinction, still it should be your Care, in serious Argumentation, whatever Materials you derive from others, to mix skilfully and incorporate with what you furnish from your own Fund of Reason ; to melt down, and cast as it were all anew : so that the whole Composition shall appear one Mass, equal uniform, and solid. This will obtain, and deserveth the Praise of an Original. If this Conduct be in a moderate Degree indulged in Works purely of Imagination ; how much more must it have Place in serious Compositions, in Discourses of Reason and Truth ; wherein it seems hardly possible at this Time to deserve, in any other Way, the Praise of an Original.

LEC-

LECTURE the Ninth.

Continuation of the Foregoing.

CONCERNING the Arrangement of Arguments, which was mentioned as the second Article to be considered in Reasoning, there is a Question proposed by [a] *Quintilian* as of some Nicety, and variously answered: In what Manner shall an Orator dispose his Arguments so as to give them the greatest possible Advantage? Shall he place in the first Rank those which are strongest, and so proceed to the weaker?

BUT, herein there appeareth manifest Inconvenience: We know that what is said last usually maketh the deepest Impression; from whence it is to be apprehended, that a weak Argument following shall enfeeble the stronger which went before.

How then? Shall he take a contrary Course? Shall he set out with the weaker, and rise gradually from thence, concluding with the most weighty? Is not this liable to Objection? Is it not likely that the Beginning may raise unfavourable Prejudices in the Hearer; and, offering

[a] Lib. 5. Cap. 12.

ing to his View at first Sight only Trifles or Reasons of little Force, may excite his Scorn, or at least dispose him to attend?

Or, lastly, shall he marshal his Arguments according to the Disposition of *Nestor's Army* in the *Iliad* [b]; throw the feeblest Reasons into the Middle, as that Leader stationed the worst Troops in the Centre, while the bravest and most experienced formed his Van and Rear? This seems to be a prudent Disposition, when the Case permitteth; when there is sufficient Variety and Choice of Arguments: But these you are not without Necessity to multiply, rather than break through a fixed Method; which, if this Disposition were laid down as the best, you might be tempted to do.

THE Truth is; as each of these Methods hath it's Inconveniency, so are there Occasions, in which each may be the most fitting; and the Case cannot be reduced to one general Rule. But which of these Ways soever you chuse, Cautions necessary to be observed are these.

USE no Argument that is false or frivolous.

LAY upon each no more Stress than you are assured that it can really bear.

WHEN there are Proofs sufficient to satisfy a reasonable Person, do not multiply needless Arguments.

As much as may be avoid those which are subtle; few can understand such; all suspect them.

QUIN-

[b] *Iliad*, Lib. 4. V. 297.

QUINTILIAN's Answer to the Question is this; They may be disposed in any of these Ways, according to the Nature of the Case; with one Exception, that the Discourse should not sink from those which are strong, to the light and feeble.

If I might attempt to give a more particular Answer, it should be the following.

ALWAYS begin with some Argument at least pertinent; and end with one weighty, and likely to have Effect. If the Cause require, that you should propose the weightiest first, (which you must do if there be but one that is of much Weight,) and you judge it needful afterwards to add others more feeble, for such, separately inconsiderable, collected may have Force; in this Case, I think it adviseable, at the Close to resume, and dwell a little upon that which was first proposed, that you may leave with the Hearer the most powerful and convincing. In which Way of proceeding, you must take Care not to exhaust the Argument at first, but to shew so much of it only as may be sufficient to raise Attention and good Expectation; otherwise, little more being left than meer Repetition at the End, instead of convincing, it is likely to disgust and tire.

FARTHER. The *Kind*, as well as the Order of Arguments, demands Attention. Those drawn from *Authority* are often used. Concerning which you are to remark, That although, considered with the Severity of a Philosopher, they are not strictly conclusive; yet such

such is the Veneration ever paid to the Names of eminent Persons, that they have always great Influence in popular Speeches.

BUT this Caution should be observed; That the Citations themselves, and the Occasions on which they are brought, should be worthy of those Names. In such also Moderation should be preserved: Numbers of Quotations are disagreeable, and illustrious Names heaped on each other at length tire: There is more in it: There is a Pride in Man which makes him unwilling to be governed by any Thing but his own Reason; he disdains to bow his Neck to the Yoke of Authority. Wherefore it is prudent to use Arguments of this Sort sparingly, and, for the most Part, rather as a Confirmation of Points already made probable, than as sufficient Proofs.

ARGUMENTS also drawn from the Experience of others, or from History, contribute not a little to persuade, and are the most entertaining of any, relieving the Mind, which Attention quickly fatigues, by a pleasing Variety. They are to a Hearer, as to one, who hath long-journeyed in a close and shady Road, are certain large Spaces and Openings, which, without leading out of the Way, please and amuse, by letting in upon the Eye wider Prospects, and new Light and Images. But herein particularly Shortness is necessary, as Passages taken from History carry often into great Length.

PROOFS frequently arise from, are often interwoven with, *Narration*; which also demands

mands much Care in the Orator, it being no very common Quality to relate well.

NARRATION should be clear, lively, and concise. Clear, in order to inform ; lively, to strike and affect ; concise, that it may not tire, and that it may be remembered. Clearness is obtained by Purity of Stile and Accuracy of Method. Liveliness springs from Imagination ; and Conciseness from a judicious Choice of Circumstances, and from Closeness of Diction. In one Word, all may be summed up in *Simplicity*, the Perfection of Narration ; which consists in true natural Thoughts, expressed without Affectation, without Superfluity, and well connected, without Chasm, Abruptness, or forced Transition,

ONE Mistake there is relating to this Point, very general and hurtful ; That the Narration of an Orator should be always much more raised, more adorned, and wrought up with higher Figures, than that which is allowed to an Historian.

[c] I MENTION this as a Mistake ; because it doth not appear to me, that there is any Foundation in Reason for making this Distinction ; the Ends of both Orator and Historian being in Narration exactly the same, to give a clear Representation of a Fact. Nay, I am certain, that actually this Distinction doth not prevail, is not kept up.

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[c] Narrationes credibiles (*scilicet*), propè quotidiano sermone explicatæ dilucidè. Cic. de Orat.

I do not think that there can be found in any Orator Pieces of Narration more animated, enlivened with more strong and glowing Colours, than the Account of the Plague of *Athens* given by *Thucydides*; than the Relations of the Sacking of *Alba*, and the March of *Hannibal* over the *Alps* by *Livy*; that of the Mutiny in the *Roman Armies* upon the *Rhine* and in *Hungary*, by *Tacitus*; together with the Murder of *Agrippina*, *Nero's* Mother, by the same Historian. Compare with these, if you please, that admired Narration of *Demosthenes* which begins with, "It was Evening [*d*]": That of the Death of *Clodius* in *Cicero* [*e*]; or any others the most applauded; and I am persuaded, you will acknowledge, that the Historians do not fall short of the Orators in Fire, or Force, in Strength and Boldness of Expression.

THIS Opinion therefore is in my Apprehension ill-grounded: And it should be the more carefully guarded against, because in Narrations, Occasions of which very often occur, through a false Notion of Oratory, it betrays the Speaker into swelling and florid Bombast; Instances whereof I could produce in Plenty, and from Persons of Talents not contemptible; especially from the Panegyricks of our Neighbours upon the Continent, who, although in many Respects commendable, have fallen into this Mistake more generally, I think, than our own

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Writers:

[*d*] In the Oration for the Crown.

[*e*] Pro Milone.

Writers [*f*]: And it is in this Spirit of Criticism, that I have heard the Funeral-Sermons, preserved among those of *Tillotson*, severely censured as cold and languid, because that excellent Person hath drawn the Characters of his deceased Friends, by a Relation of their Life and Actions, delivered with an unaffected, and, as I think, truly moving Simplicity.

BESIDES, this Mistake hath received the Sanction of a [*g*] much-esteemed Critick in the seventeenth Century, who hath accordingly given Examples of Narratives in both Kinds, conformably to this Idea, less happily, as I conceive, than is usual with that Writer.

IF, however, it be an Opinion persisted in, that we ought to distinguish between these two Kinds of Narration, I should place the Difference not as usually is done in the Style, but in the Manner, and should determine it thus.

THE Narration of the Historian is continued; That of the Orator ought not to be pursued to much Length, requiring the agreeable Variety of Interruption from Reflections and Arguments. The Historian delivereth only the great and striking Circumstances: The Orator descendeth properly into the minutest Detail. The Historian giveth a fair, general, impartial Account: The Orator aimeth at a particular Point,

[*f*] The Funeral Orations of BOSSUET, much the best of any, abound with noble and sublime Passages; yet with a great Allay of declamatory Embellishment.

[*g*] STRADA in the Dialogue intitled MURETUS.

Point, and ſelecteth, and dwelleth chiefly on the Circumſtances conducive to his End.

BESIDE direct Proofs of your Point hitherto mentioned, it is often neceſſary, to refute your Adverſary, and answer Objections made to your Proofs.

IN the former of theſe, in refuting your Adverſary, the moſt material Cautions are,—“ To deal ingenuouſly. To cite from him fairly. To answer thoſe Objections which have moſt Force, not to chuſe out as often is done, only the leaſt weighty. Not to wreſt his Words from their natural and intended Senſe. Not to catch greedily at an Advantage from an unguarded Expreſſion. Not to charge him with Conſequences, which you ſkilfully draw from his Poſitions, but he diſavows. And carefully to avoid all Acrimony.”

I HAVE mentioned Proof and Refutation in this Order, becauſe it ſeems a more natural Method to begin with eſtabliſhing Truth: And afterwards, the more fully confirm it, to proceed in removing any Difficulties, which may occaſion Doubt. This in general: At the ſame Time I acknowledge, that this Method may be varied from, nay ſucceſſfully inverted. You may begin by removing Prejudices, and afterwards eſtabliſh Truth. But this hath Place, only where Prejudices have been entertained, ſuch as are likely to ſhut up the Attention and Underſtanding againſt you.

UPON this Occaſion of refuting it is, that Orators are frequently tempted to ſtep out of

the Province of Reason; into one altogether different, yet sometimes of great Advantage to their Cause, that of Raillery and Ridicule. And so useful have these been judged, that the greatest [b] Masters of Rhetorick have taken the Pains of delivering Rules concerning the Art of excelling in them, and have with much Gravity attempted to teach Men how they might set others a laughing.

BUT whether Rules can at all avail towards acquiring or improving a Talent, which seems to depend entirely upon Nature, appeareth at least very doubtful. My Judgment is, that, considering the strong Propensity of Mankind to Sallies of this Sort, the best Use of Rules would be, to restrain and set Bounds to it, to prescribe Caution and the utmost Delicacy in the Management of a Weapon, often more hurtful to the Person who wieldeth it, than to him against whom it is directed. The *Ridiculum Acri* is a true but hazardous Maxim. Pleasantry hath sometimes the happiest Effect; but it is so very pernicious when it fails, and it may fail from so many Causes, that we should tremble in touching a Weapon thus keen and unmanageable. Where the Talent is natural, it is but too apt to become excessive. Where it is not, Rules cannot bestow it.

ONE Thing we may lay down as certain, that it is an erroneous Opinion to suppose Ridicule to be the Test of Truth: And the Orator, who attempts

[b] Vid. CICERO de Oratore, Lib. ii.
QUINT. Lib. vi. Cap. 3.

attempts to form himself upon this Maxim, is as likely to become a bad Speaker, as the Moralist, to be a vain and superficial Philosopher.

AND we may remark by the Way, that the celebrated [i] Assertor of this Doctrine hath in no Part of his Work failed so remarkably, as in Attempts of this Kind; this Master of refined Criticism and polite Stile, being, if I mistake not, awkward in his Mirth, and forced and insipid in his Ridicule.

IN answering Objections, which was the second Article mentioned, you either answer those which have been, or anticipate those which you foresee shall be made. In the former of these a fair Field is open. Such Answers, if clear and full, are ever heard with Attention and Pleasure. Because, they are Proofs of Quickness and a good Capacity in the Answerer, appearing, however they may have been before considered, unpremeditated: And because, we behold with Pleasure Truth drawn forth to View, and Falshood stripped of the Ornament which Sophistry had thrown round her. Add, that we all naturally delight in Comparison and Contention.

BUT in the other, in anticipating or framing to yourself imagined Objections, much Care and Circumspection are necessary. By multiplying Objections you fatigue the Hearer; you break his Attention, splitting it on so many Objects, that it looseth Sight of the main one. Some enumerate frivolous Objections. Some
revive

[i] Lord SHAFTESBURY.

revive such as are exploded. Some raise up others, so very nice and subtle, as it is likely would never otherwise have been thought of. But principally beware of their Mistake, who propose Objections, which themselves cannot clearly answer: Even if they should, the Practice is attended with this Evil, that the Scruple remaineth when the Answer is forgotten.

THE most prudent Way is, to confine yourself to Objections which have been urged, and are known: Or, if you think fit to raise up any to yourself let them be such only, as spring almost necessarily from the Subject; such as you imagine will in all Probability occur, if not mentioned, to the Minds of the Hearers; such as you think they would wish, as yourself if a Hearer would wish, to have cleared up: And let your Reasoning in such Cases be as clear and short, as the Nature of the Thing will allow.

A FARTHER Remark is, That as in Works of Fancy one is apt to run into Florid and Bombast; so in Reasoning you are ever in Danger of going into Nicety and Subtlety. Distinctions may be necessary to expose the Fallacy of a Sophism, to clear up a Point and give a precise Notion of it: But the Use of many such confounds the Judgment, oppresseth the Memory, and is highly displeasing. Some who affect the Character of Reasoners are fond of refining on every Subject, and run up the plainest into all the Mystery of Metaphysics. Others, whatsoever be the Topick, set out with a huge Apparatus of Lemmas and Propositions premised,

premised, and trail behind an immense Train of Corollaries and Confectaries: We have seen Morality taught to speak the Language of Geometry; and Pleasures and Pains, Virtues and Vices, confronted in all the imposing Pomp of Algebraical Symbols [k].

ALL which preposterous Science flows from Mistake or Ostentation. "Suit your Arguments to your Subjects: Seek not laboriously to demonstrate that which is plain: Nor dress up in the Garb of Science Truths of common Sense:" For nothing that is unnatural can long please.

LASTLY. There are two Ways in which a Discourse of Argument may be fitly concluded. One is by a Recapitulation of the several Arguments employed; the Use of which is obvious; as it collects and shews at one View, what was more copiously proved before.

THIS Part must be short; otherwise the Repetition disgusts: It should therefore mention only the principal Matters. The Art is, to touch upon such, as shall best recal the others to Mind.

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[k] This Censure is not designed to include two learned and virtuous Persons, who may be supposed to be here glanced at, Mr. WOLLASTON and Mr. HUTCHESON: But the Fault was very general about the Beginning of this Century, and remained long; occasioned, as I suppose, partly by a Passage of LOCKE misunderstood; partly by the high Honour approaching to Enthusiasm, into which the astonishing Genius of NEWTON had brought Mathematical Learning.

A SECOND Way of concluding is, by turning from the Understanding to the Heart, by seeking to interest the Passions on the Side of Truth. But as this openeth a distinct Source of Perswasion, it deserves to be considered more at large in another Lecture.

LECTURE



LECTURE the Tenth.

Concerning the PASSIONS.

ORDER requires that I should in the next Place consider Eloquence as addressed to the Passions. But as there is much Obscurity and Confusion in the Notions commonly received concerning these, give me Leave to premise some short Observations upon the Nature, Use, and Qualities of the Passions; from whence the Duty of an Orator in this Point may be more clearly determined.

THE Manner, in which both Moralists and Rhetoricians have treated of the Operations of the Mind, hath given Occasion to a great Mistake concerning them. Examine closely into the Opinions usually entertained about them, you will find that they are looked upon as several independent Principles, distinct Beings, grafted as it were into the Mind, and acting by their own Force. How else shall a common Reader think of *Conscience*, when he meets with it supporting various Characters: Now it is a Judge, then an Accuser; at one Time an Advocate, at another a Witness; it hath a Bar, a Tribunal, is armed with Lashes and Scorpions? What other Idea shall he form
of

of *Taste*, as it is described by Criticks, the chief Author and sole Judge of Order, Beauty, Perfection in the fine Arts. In a like Manner do Metaphysicians speak of Understanding, and Will, and Liberty, describe their Power, settle their Privileges, and limit their Jurisdiction : An Occasion of frequent Misapprehension in the Writers themselves, I believe ; undoubtedly in the generality of Readers, who follow the Author's Expression without taking the Pains of becoming acquainted with the Constitution of their own Nature.

A VERY little Application to this Study would teach them, that it is the whole Soul which acts in every Case, that judges, imagines, remembers ; that all Mode of Apprehension from simple Sensation up to the most abstract Reasoning, many of which we distinguish by the Names of several Faculties, are only Actions of the same Faculty of the Understanding ; or more properly of the Soul exercising this Faculty, and differ solely by means of the Objects or of their Circumstances. Conscience is the Understanding judging of Actions compared with the Moral Law. Taste, judging of Works according to the Laws prescribed to such Works by natural Discernment, improved by Knowledge and Care : And so it is in all the others.

In pursuing this Train of Thought, it is not difficult to obtain a sufficient Knowledge of our own inward Constitution. The Mind apprehendeth and judgeth. These are essential
to

to it. It ceaseth not at least in our waking Hours from performing these Acts.

BESIDE which it hath, as inseparable from it as the Consciousness of its own Being, a Desire of Well-being, or Happiness. This we feel every Moment of our Lives whensoever we reflect; it's Influence is perpetual, though not attended to; and for that Reason, it is likely, not attended to; what is constant and uniform being as if it were not at all. Whatsoever the Mind judgeth to contribute hereto, it liketh and wisheth to obtain; every Thing which thwarts this, it disliketh, and seeketh to avoid or remove; naming that Good, this Evil: Which varying infinitely in Kind, Degrees, Occasion, Circumstances, Duration, cause a vast Variety in these Affections, in this Desire and Aversion, that springing from them follow their Nature and Proportion.

If the Good be absent and probable, we are affected by Hope; if Evil by fear. If the Good be present by Joy; if Evil by Grief. Good lost raiseth Sorrow, Regret; obtained, Joy. If it be pursued by others together with us, Emulation: if obtained by another, oftentimes it excites Envy: If by the Unworthy, Indignation. If we have sustained Evil, we feel Resentment; which continuing becomes Revenge. If Praise be the Good ardently pursued, the Passion is named Vanity; when mingled with a Contempt of others, Pride. If Riches, Avarice. If Honours, Ambition. Evils falling upon another move Compassion.

WITH-

WITHOUT entering into a more minute Detail, thus much we infer from what hath been said, that the Passions, however the Catalogue may be swelled by a multitude of Names, are in Truth no other than the two original Emotions of the Mind before-mentioned, *Desire* and *Aversion*, or, as they are commonly stiled, Love and Hatred: Love of Happiness and Hatred of Misery. The rest are no more than different Modifications of these two, determined by the different Circumstances, in which the Mind is placed with Respect to the Objects it is conversant about. Yet concerning all these, because differing in Names, Men are apt to argue as if they were Actions totally in Kind and Nature distinct, a Source of much Confusion and Mistake.

TRACE Things back to their Original, you will, I believe, find in this Matter a farther Mistake.

WRITERS agree in mentioning two Faculties of the Mind, of undoubted Reality, and altogether different, The *Understanding* and *Will*. Next after which they place as different Springs of Action, the *Passions*; in this last it seems, mistaken: For look into your own Breasts:—Is not the Case thus?

You apprehend a certain Object to be good; you instantly desire to obtain it; if it be of much Importance, vehemently.—What then is Will, what Passion? Are they not the same Operation, differing but in degree? For observe; The general Act of desiring, we name *Willing*:
add

add hereto Heat, Ardour,—it is *Passion*. *Passion* then is the *Will* acting with Vehemence.

WHAT then shall we say of that Philosophy, which condemned all *Passion*, as contrary to *Virtue*? For all *Virtue* being necessarily an Act of the *Will*, and *Passion* being such likewise, it certainly cannot be contrary thereto in it's own Nature: It may be, and often is faulty through Excess or Choice of wrong Objects, but this is an Abuse, nor it's own original Guilt.

NAY it is past Doubt, that the *Passions* are useful. Without their Assistance we should sink into Sloth, and Mankind languish in total Inaction. For say, that Reason were your only Director, and it informs you that some certain Object is good and fit: You approve of; but will you merely from this Approbation be induced to pursue it, especially, if you foresee that Difficulties shall occur in the Pursuit? No, undoubtedly: You would in most Cases sit down, wrap yourself up in Ease, and have no more Concern about it. This we see is really the Conduct of those who have from Nature weak *Passions*, they lie buried in Indolence: It is indeed the conduct of all in Cases, where *Passion* interfereth not; the Love of Ease prevaileth.

THE Conclusion is evident; *Passion* is highly useful, or rather necessary to Man, by prompting him to act, being a Spur within the Mind incessantly rousing it from Sloth, and urging it to pursue or avoid with Earnestness. Without it, Life would lie as a dull dead Lake, stagnating

ing in muddy Tranquillity: This supplies the Gales which agitate, keep it moving and pure.

THE next Question is. "Are these Passions under the Government of the Mind? If they be Acts of the Will, as it was said, it should seem not; for we must will the greatest Good."

THE Answer is; In some Measure they are; in some they are not. It is allowed, that the Will must tend to Good; it's first Determination or Tendency cannot be prevented; which at first is sometimes very violent: Whence I grant that the Passions may be kindled necessarily; we cannot hinder, we must feel the first Emotion:---But here the governing Power of the Mind beginneth: We can stop it at this Point, and hinder it's Progress.

CONSIDERABLE Differences, it is true, must arise in this Power, from the various Constitutions of Men; from Temper; more especially from Habit the great Nurse of Passion; as well as from the Strength of Reason and the Care with which it hath been cultivated: Notwithstanding, we may lay down as certain, that the Will however in it's first Motions not governable is in the subsequent. We can restrain Passion. This is a prime Article of human Liberty, and principle Source of human Virtue.

"BUT how may this Account be true? According to it, the Passions, being excited by Views of Happiness or Misery, must be all referred to ourselves. Yet what is more known, than their interfering with extreme Violence

“ Violence where we are not at all concerned?
 “ We shed Tears for the Queen of *Carthage* or
 “ of *Troy*, who have died many Ages before
 “ our Birth,
 “ *What’s Hecuba to us, or we to Hecuba [a]?*”

IT is true : Yet herein is no real Contradiction ; the seeming one arises from not adverting to the very great Celerity of the Mind : for this is the Case.

THINGS which we look upon as productive to us of Happiness or Misery we love or hate, pronounce Good or Evil ; this Tendency fixeth their Nature. We form the same Judgment of their Effects with Regard to other Men, who have the same Affections as ourselves.

HENCE wheresoever they fall, although their Influence should not reach to us, we still account them Good or Evil ; we are in some Degree affected alike ; because the Mind upon their first Appearance instantly makes the Application to itself, and estimates them from thence. This Act is habitual, immediate, perpetual, and thus by it’s Quickness and Familiarity passeth unperceived : And this is the Cause of that Pleasure and Pain so commonly experienced in reading a Piece of History or well-wrought Fiction. The Events relate not to us ; but we feel their Effects by this secret, constant, and involuntary Application.

FARTHER ; that the Passions may accomplish their End in rousing to Action, there is by
 Nature

[a] SHAKESPEAR in HAMLET.

Nature annexed to their Operation Pleasure, independent utterly of the Success or Event ; for we cannot but observe numberless Instances wherein we are fond of having Passions excited, and are pleased with the Exertion of them. We like to admire, to love, to pity : As Persons in good Health are impatient of long sitting still, and receive Pleasure from the Employment of their Limbs, from mere motion and Exercise ; in like Manner doth the Employment of our Passions please by the very Agitation, whilst Indolence fatigues.

WHICH, however, is to be understood of Passions not in their own Nature or Degree displeasing. Thus, a certain Suspense of Mind, hoping with some Mixture of Fear, is agreeable ; encrease very much this Fear, it will have an opposite Effect. In playing for small Sums of Money the Anxiety about the Event employeth agreeably ; make the Sum exceedingly large, this Anxiety becometh painful, sometimes beyond the Power of Dissimulation to conceal.

THIS Remark openeth an Answer to a Question of Moment in the Point before us. " Why do Objects, which disgust, when real, " please in Representation ? Passions torment- " ing delight when excited by Art ? " Let the Skill of an Orator or Poet raise Terror, Grief, Hatred, painful Affections, they shall then bestow great Pleasure : For as a judicious Poet says,

Nature's

[a] *Nature's worst Forms, that living shock
 the Sight,
 Express'd by mimic Art, afford Delight,
 The Pencil's animating Pow'r conveys
 Beauty at Will, and makes ev'n Monsters please :
 The Muse thus charms us, when in tragick Scenes
 With Wounds fresh-bleeding OEdipus complains,
 When mad Orestes raves our Eyes o'erflow
 With soft Distress, and Pleasure springs from Woe.
 In whatso'er you write let Passion's Heat
 Go search the Heart, there touch, warm, penetrate ;
 The Secret is at first to please and move ;
 Find Springs that may attach in Hate and Love.*

THE Observation just made points out the Answer. In general, The Exercise of our Passions administers Pleasure : But where these spring from Misery suffered, or threatened to ourselves, Pain becomes the predominant Sentiment, and is alone perceived. Accordingly,
 remove

- [a] “ Il n'est point de serpent, ni de monstre odieux,
 “ Qui par l'art imité ne puisse plaire aux yeux,
 “ D'un pinceau delicat l'artifice agreable
 “ D'un objet tout affreux fait un objet aimable ;
 “ Ainsi pour nous charmer la tragedie en pleurs
 “ D'OEdipe tout sanglant fit parler les douleurs,
 “ D'Oreste parricide exprima les alarmes,
 “ Et pour nous divertir nous arracha des larmes.
 “ Que dans tous vos discours la passion emue
 “ Aille chercher le cœur, l'echauffe, et le remue.
 “ Le secret est d'abord de plaire et de toucher :
 “ Inventez des ressorts qui puissent attacher.”

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remove this Misery, this Apprehension for ourselves, the natural Effect follows, the Passion becometh pleasing.

HENCE in Fiction the Distress of a captive Prince, a despairing Lover, a disgraced Fayourite, the Tortures of a jealous Man, and Fury of one angry, excite Anxiety, Grief, Terror; but because the whole Spectacle is accompanied with a perpetual Consciousness of our own Security, it inspireth Pleasure only, that before mentioned, which by the Bounty of Nature is annexed to the Exercise of Passion.—Bring these Evils near; shew them ready to involve our selves, the agreeable Scene vanisheth, we feel Pain, Misery.

PLACE upon the Stage a City besieged, with the Calamities usually attending such a State, let it appear even in Flames, we look on with Pleasure; but suppose these to have caught any Part of the House, the Reality terrifies beyond Expression where the Image delighted.

BESIDES, the Image of grievous Distress pleaseth, because it presents to us, in the most lively Colours, a View of our own Happiness, in being exempted from such Distress. A Comparison with Misery alleviates Misfortunes, with Misfortunes gives a sweet Relish of Prosperity.

WHICH Reasoning is confirmed by observing farther, that all Representations affect us more or less according as they bear Relation to our selves in Nearness or Similitude: Thus we are more affected by Things animate than the inanimate, by Beasts more than Insects, by hu-
man

man Creatures more than Beasts ; among Men by those of our own Country more than by Foreigners, still more by those who are in like Circumstances of Age, Fortune, Rank, Relation. The Origin whereof can be no other but this secret Reference, which we always, however unperceived, make to our selves, considering these Events as more or less probable to become one Day our own Concernments.

THIS Power of working upon us by engaging our Passions is that which constitutes the whole Charm of the imitative Arts ; and it is yet more strong in Eloquence than in any other : My Reason for thinking so is this.

DISTRESSES represented in Poesy and Painting are the Sufferings of Persons, who never had Being, or long ago ceased to have. Now although in contemplating these the Mind perceiveth Satisfaction, namely, that which Nature hath annexed to the Exercise of the Passions, yet hath it intimately present with it a Consciousness of their being unreal, feigned, or past. It is true, it endeavoureth to suppress the actual View hereof, and gives itself up industriously to the pleasing Delusion presented before it. Notwithstanding, this it cannot so entirely suppress, but that a Sense thereof still accompanies the Mind through all it's Motions ; it perceiveth it's own Safety, and beholdeth the Danger from a Point beyond it's Reach ; or, at most, the Deception is momentary, in some great Crisis, and vanishing instantly enhances the returning Pleasure of reflecting on one's own Security.

THE Case is different in Eloquence. It's End being to persuade, to exhort or deter Men by presenting a View of real Advantages or Evils involving themselves, it is altogether free from Delusion. The Passions it excites being grounded in Truth must be more forcible: Yet they have not the Disadvantage of Reality in giving Pain, because, it's Aim being to redress or prevent Evils, it always mixeth Hope, and softens the Impression: If it terrify by exhibiting the ill or threatening State of Affairs, it tells you at the same Time how to remove or avoid the Evil; it joins the Pleasure of Fiction to the Force of Truth. To which we may add, That in the other Arts there is some Mixture of Weakness in giving Way to the *Pathetick*; and although we willingly resign ourselves to a Deceit thus agreeable, yet we are conscious, that herein we indulge to the Imperfection of our Nature. In Eloquence there is not this Diminution. The Passions raised here are according to our natural Frame, they spring from Reality, and are the Ministers of Justice: The Pleasure is pure without Allay, the Passions are exercised, and for a worthy End. From whence my Inference, that Eloquence hath a Power over the Passions superior to that of Poesy, Painting, or any of the imitative Arts.

“ BUT why should there be this Application
 “ to the Passions? May it not be an Abuse?
 “ Would it not be much better to appeal to the
 “ Understanding only?”

THE

THE Answer is not difficult.

As the End of Eloquence is Persuasion, and, strictly speaking, all Persuasion ought to be founded in Conviction alone, it must be acknowledged, that all Address to the Passions is grounded in the Imperfection of Mankind; it is faulty if not necessary. If our Hearers were always serious, attentive, knowing, and unprejudiced, we should have nothing to do but to lay Truth before them in it's own genuine Shape: But as Men actually are, we find it necessary, not only to shew them what is right, but to make Use of all the Skill we have, to induce them steadfastly to behold it. In every publick Assembly some are ignorant, many wandering in their Thoughts, or otherwise intent, not few biassed, and all indolent and quickly fatigued, Impediments which every Speaker must study to remove, or the Goodness of his Cause will but little avail: Truth hath Enemies within, who would bar up every Avenue against her; you must raise up Friends there, if you seek to have Admission granted to her.

Now this being not the Frailty of particular Persons, but the State and Frame of human Nature, the Orator who would attempt to persuade upon Principles of severe Reason must be for the most Part unsuccessful. His Fate would be much the same with that of the Politician who should deal with Men as if they were perfectly just, and ground all his Schemes upon a Supposition of universal Probity.

THE

THE Philosophy of the Stoicks was built on a Foundation of this Kind, requiring a consummate unmixed Virtue, and shutting out all Passion as weak and faulty? What was the Consequence? As their Philosophy was false, their Writings were dry and disgusting; neither of them could obtain it's true End, That could not reform, nor These persuade.

ADDRESS to the Passions being thus necessary, the first Question fit to be considered is, — “How may we best succeed in this Design?”

THE great Master in his Rhetorick answers; Make yourself thoroughly well acquainted with the Nature of these Passions. For which Purpose, he delivers a very accurate Account of them, so far as they fall within the Purpose of an Orator: And this Part of his Work cannot be too carefully studied by all who seek to arrive at this Knowledge: And it is remarkable, that all the Industry of modern Ages hath added little that is considerable to his Discoveries on this Head.

BUT the Knowledge which may be acquired by Precepts, however right and judicious, cannot alone suffice to answer the Intentions of an Orator. You must add your own Observation. Look within. What is it that raiseth your Love or Hatred, Indignation or Pity, that toucheth, warmeth, transporteth? Compare with it the Effects which you see produced in others. From hence you shall learn by Degrees to know the true Sources of each Passion, to make Allowance

ance for the Variety of Tempers and Circumstances, and thus you shall hit upon the right Path, which opens to you the human Heart.

UPON looking back on what hath been advanced in this Lecture, the Novelty of Part may, I fear, want an Apology : Permit me to add a few Words to that Purpose.

THE Knowledge of our own Frame, of the human Mind, would undoubtedly be very useful, if it could be obtained ; and the Search into it is therefore right. But Difficulties that seem to be insuperable quickly stop our Progress, and appear to discourage all such Attempts. Concerning which, however, we ought to remark, that these interrupt not the Search in Points, so far as we can judge, really useful : It is a Spirit of mere Speculation and Curiosity, that puslhetl Enquirers into abstruse Questions.

CAST your Eyes on the Performance of *Aristotle* in the Point before us. He though by no Means an Enemy to Subtilty, yet confineth his Researches to the Object, Qualities, and outward Circumstances of the Passions ; and from thence layeth down Rules for the Orator, as easy as they are sure. Modern Metaphysicians endeavouring to go beyond these Bounds have intangled themselves in endless Perplexity.

AWARE of this, yet willing to gratify a Curiosity in some Measure justified by Custom, I have attempted to find a Clue which might guide our Steps through this Labyrinth : And
however

however probable I may think my own Notions, yet I do not expect a general Assent to them. Where Men wander in Twilight without a certain Road, each may well be allowed to chuse his own Path. The following Reflection however, before you condemn, let me intreat you to make.

Ask yourselves; In the many Treatises on this Subject, in Discourse where it hath been mentioned, what have we read or heard? How are the Passions described or defined? As Modifications of the Mind, Emotions, Agitations, Instincts;—Words either vague or metaphorical, conveying none, or no clear Meaning.

TAKE them now in this Point of View.—We easily conceive two Powers or Actions of the Mind, *Understanding* and *Will*. Under the first are ranged all the Modes of Thought; Perception, Imagination, Reasoning: Under the second all practical Determination framed thereon, from the first simple Motion of Assent, or Preference, to the most rapid *Impetus* of Desire or Aversion; comprehending all the Affections and Passions, often so voluminously and obscurely described. Here is Order, Plainness, Simplicity; from whence it seems agreeable to Nature, simple in Causes, however abundant and various in Effects.

BUT whether or how far this Speculation is true and solid, I leave to your Judgments; adding this only; that however that be, the main Point is not greatly affected thereby: The
Passions

Passions, with respect to the Influence Oratory hath over them, may be sufficiently known by considering them as the great Master hath done; and the Rules herein remain the same. The first of which we have mentioned.—

“ Observe, which, of what Kind and Turn, are
“ the Passages, that most affect yourselves and
“ others; from thence take your Direction.”

L E C-



LECTURE the Eleventh.

A Continuation of the Foregoing.

WE shall lay down as a second Rule the Precept most generally recommended and insisted upon, without which nothing should be attempted, nothing of Moment can be accomplished in this Way, thus expressed by the Poet,

*Si vis me flere, dolendum
Primum ipsi tibi.*

“ BE yourself possessed with the Passion you
“ would excite.”

How would you receive a Person speaking upon a Subject of the utmost Importance with Coldness and Phlegm; or bemoaning a grievous Calamity with an Air and Tone of the calmest Unconcern? Would you not turn away from him as a Deceiver; or at least despise him as a Trifler unworthy of Attention?

PLUTARCH relates a Passage of *Demosthenes* very apt to this Purpose. A Citizen of *Athens* came to this Orator, beseeching him to plead his Cause against one, by whom he had been treated with great Cruelty. As the Per-
son

son made his Complaint with an Air and Stile of perfect Coldness and Indifference, " This " Affair cannot be as you represent it; said the " Orator; you have not suffered hard Usage." " How," answers the other, raising his Voice, and with the utmost Emotion, " I not harshly " used ! I not ill treated !"—" Nay, now," said *Demosthenes*, " I begin to believe you,—That is " the Form, that the Language of an injured " Man.—I acknowledge the Justice of your " Cause, and will be your Advocate."

NATURE hath so framed us, that all strong Passions stamp themselves upon the outward Form. They are visible in the Air of the Countenance, in every Gesture and Motion. The Use or final End of which Constitution is very evident; that our Passions may be communicated. These form a Kind of natural Eloquence, which, without the Help of any other, is most powerful in winning over the Spectator, spreading as if by Contagion. Hence, in Persons altogether illiterate, Grief and Anger burst out in Exclamations more affecting than the most consummate Power of Speaking, unassisted by that inward Impulse, can furnish, because, flowing fresh from the Heart, the Voice of Truth and Nature.

FROM hence we may account for the remarkable Difference between the Effects produced by extemporary, and by premeditated Discourses. A Discourse prepared before-hand, although regular in it's Method, just in the Sentiments, pure in the Stile, shall yet move and
please

please less than one spoken off-hand, which is defective in all these ; because this latter, inspired by the Occasion, proceedeth directly from the Heart, from a Mind agitated by the same Passions which the Speaker would raise in his Audience. This Effect is most observable in Replies, where, the Matter being unexpected, the Answerer is roused and warmed with such Heat as enliveneth his Discourse, animateth his Form and Action, and carries the Flames which glow in his Breast into those of his Hearers. The former may be compared to a fine Statue, wrought by vast Labour and Skill into the truest Symmetry, yet hath it not half the Graces of this other, those inimitable Graces, which Life giveth to a Body less perfectly proportioned.

THE same Principles shew likewise the Truth of a Rule often repeated ; “ That an Orator “ ought to be esteemed a good Man.” You cannot be much affected by what he says, if you do not look upon him to be a Man of Probity, who is in earnest, and doth himself believe what he endeavoureth to make out as credible to you.

Is it not from hence, that there have been Times in which the Words publick Spirit, Good of the Community, Love of one’s Country, occurring often in a Discourse, however used, have yet been treated with some Degree of Scorn or Ridicule ? Why ? Because these Terms, naturally representing very noble Ideas, and sublime Springs of Action, had been sullied, contaminated, as it were profaned by Tongues,
where

where the Heart was governed by corrupt, base, and mercenary Principles.

A VERY material Question, relating to the Subject before us, is this; " Upon what Occasions may an Orator most properly employ this Branch of his Art; address himself to the Passions?"

IN Answer to which observe, first, Where a Person is called upon to speak on a Point of Importance before one or few chosen Judges of acknowledged Skill and Integrity, he ought to be very sparing in the Use of the Pathetick: Because here the Discovery of Truth being the only End in View, and Reason being the only certain Guide leading to that End, every Deviation from it, every Appeal to Passion will be looked upon by such Men as an Attempt to deceive, will therefore offend, cannot fail of raising some Prejudice against the Speaker, and it is likely against the Cause which he pleadeth.

THIS Fault becomes unpardonable, if the Cause be good. It is then like to the painting over a fair Face, destroying real Beauty by artificial Embellishment. In such Circumstances a natural, clear, well methodized Explanation of the Case is the only just persuasive Eloquence.

A VERY different Conduct is required in those who speak before a large Audience, as in a popular Assembly. Here Address to the Passions is not only allowable, but necessary. For the first Thing to be compassed is to gain their Attention. And this you cannot so well effect in any Way, as by insinuating yourself into their
Af-

Affection. The Multitude is wonderfully quick, I might say rash, in forming Judgment. They have not Patience to mark the Series, and wait for the End of an Argument. There must be somewhat agreeable to allure them on; dry Truth quickly disgusts them. To make them listen, you must affect them.

AGAIN. Suppose this first Point accomplished, that they are attentive: Yet the greater Number cannot comprehend a Chain of close Argument. They cannot retain in their Memory the several Steps, and, before you come to draw your Conclusion, the whole Series of Proofs is vanished. Lay your Thoughts in the justest Order, express them with all possible Clearness; yet, if there be many Arguments, or of various Kinds, they cannot apprehend them; Attention becomes painful; they cannot understand, and will not listen.

SOME Difference in this Rule must however be supposed, where the Genius of the People before whom you speak is very different. The less improved and polished an Audience is, the more needful is the Pathetick. Criticks attribute to this Difference, in a great measure, the Unlikeness between *Demosthenes* and *Cicero*: The *Athenians*, by Nature the most acute of all the *Greeks*, by a long and careful Cultivation of Arts, had become in general attentive, curious, and judicious: Whereas the *Romans*, engaged from the Birth of their State in perpetual Wars, had not until very late applied themselves to Arts and Sciences, and were of Consequence
far

far less polite and discerning ; which made it requisite for an Orator here to direct himself more to the Passions, than was needful at *Athens*, more perhaps than would have pleased there. Not that the *Greek* is really less pathetick, but he concealeth it more, and interweaveth more and closer Arguments.

THIS Kind, the Pathetick, seems more especially requisite, where the Design of the Speaker is to vindicate and recommend the Cause of Religion and Virtue. Instruction is indeed the first Thing necessary, to which Purpose the Pathetick is useless, nay improper. But that Part is usually not difficult.

THE natural Notions of Mankind lead them so strongly to distinguish what is good, that short Directions, few Proofs are sufficient : The Hardship is, to engage them heartily in the Pursuit of that which they know, and acknowledge to be right. Here it is the Orator is to open the whole Sails of his Eloquence, to wake, to rouse, to shake the Soul ; to hold out Rewards and Punishments, Promises and Threatnings, alternately to encourage and terrify, to raise Joy, Sorrow, Fear, Shame, Hope, Anguish, Remorse. To search the deepest Recesses of the Heart. To enter as it were into the Soul, and like the sacred Orator [a], to make a Governor amid all the Pomp and Power of his Office, hardened besides, and grown old in Sin,—to make him tremble [b]. For the Passions standing for the most Part in Opposition

[a] St. PAUL.

[b] FELIX TREMBLED.

tion to Virtue, you must find a Counterpoize to them in—Passions: Without these, Reason is a weak Soveraign without Forces: In gaining her, you gain only a Name, a Shew of Authority; Power and Activity are on the opposite Side.

WHAT hath been said seems to prove unanswerably the Truth of a Point beforementioned, the Usefulness and Necessity of speaking to the Passions; a Point which I now return to, because there are many who assert that an Orator should seek to prove only, not to move; a Mistake the more dangerous, as it sets out upon a worthy Principle, the Love of Truth, and can recommend itself by the Sanction of great Names. But surely the Patrons of this Opinion forget that Passion belongeth as truly to the Nature of Man as Reason, and however abused, and by that Abuse rendered pernicious, was given for useful Purposes, and is capable of answering them. What then, shall we totally reject it;—or rather should we not apply ourselves to regulate? There is besides a View in which this Matter hath not, as I remember, been considered, and yet I think it may help in throwing in Light upon it.

MEN have generally looked upon Reason as wholly distinct from, indeed for the most Part as opposite to Passion: Because the Consequence of such Opposition is exceedingly bad when it doth happen, they regard them only in that Light of Opposition. Wherein there is Mistake. For undoubtedly very often, I might say
for

for the most Part, there is an intimate Connexion between them; so that you cannot make any strong Impression upon one, without affecting the other. An Instance may best explain my Meaning.

DEMOSTHENES undertakes to stir up the *Athenians* to make head against *Philip*, at that Time preparing to invade them. Suppose the Orator to have delivered his Sentiments on this Occasion in the plainest, most unadorned Manner, must not the bare Enumeration of *Philip's* former Actions, of his Fraud, Dissimulation, of his having corrupted their Allies, their own Magistrates and Orators, much more, the Relation of his many dark Designs and Plots to rob them of their Glory, their Territory, their Liberties, have raised violent Indignation in their Breasts? Was it possible to produce the several Arguments offered by the Conjecture, so as just to render them intelligible, without working this Effect?

LET us now say, that you, on the other Hand, aim at striking the Passions only: If you do this with Skill, you must without designing it convince. Here also the same Orator furnisheth an Example.

INTENDING to inflame the Minds of his Hearers with Hatred against *Æschines*, his Adversary, he describes the Character of this Man; his Youth infamous, his Manhood factious, mean, flagitious; adds Venality, Calumnies, Treachery, complicated Treasons; he paints, amplifies, inveighs:—Now do not these Charges

N

by

by kindling Indignation, Aversion, Horror against his Accuser, tend directly to acquit himself? Could you feel any of these Passions without an Inclination to believe the Innocence of the Accused? And doubtless they had an actual Influence in the Event.

I MIGHT easily point out the Source of this Mistake, by recurring to the Reasoning in my last Lecture, the evil Habit there mentioned of considering the Understanding, and Will, and Passions, not only as distinct Actions of the same Agent, the Mind, but as distinct Agents; whence that imaginary Independence, Rivalship, Enmity, so much and confusedly talked of: But I shall not now return to metaphysical Disquisition, in which I fear I may have been thought to have then dwelt too long. This Inference is clear and sufficient to my Purpose. “We should not seek imprudently to separate what Nature hath framed inseparable. The Art of Persuasion, preferring Reason, cannot yet reject Passion, because very often the closest Reason necessarily affecteth Passion; the deepest pathetick convinceth Reason.”

It remains to finish my Design, that I should point out some Cautions, very useful to be observed in Attempts to move the Passions.

First, “CONSIDER well whether the Point you are to discourse upon requires or may admit of the Pathetick.” It is obvious, that there are many Subjects which do not; the Value of one, it's Circumstances, Nature may render that Treatment improper. For certainly
nothing

nothing can be more disgusting to an Audience than to observe a Speaker torturing himself and them, in order to affect them mightily on a Subject of small Importance. As again it must be an unpleasing Disappointment to be paid with Exclamations and Vehemence of Sound, where they expect solid Argument. The Rule is, reflect thus within yourself before you begin;

“ If another were to speak on this Point,
“ how would I wish him to treat of it ?”
“ Should I desire to be instructed or moved,
“ pleased or convinced ? Act thou accordingly.”

ANOTHER material Observation not always adverted to is, that “ The principal Regard
“ should ever be paid to Reason. To per-
“ suade you should convince.” Conviction indeed need not, nay cannot always be brought about by a Chain of strict Argument, which few can perfectly comprehend, and yet fewer are disposed to listen to: But in all Cases the Ground-work must be Reason. This should be the Basis; upon which you may raise whatsoever you think conducive to your Purpose, of Ornament or Pathetick; but this it is, which must give Strength and Consistence to your Discourse. Without this the most enlivened and most magnificent Oration is but like those Fabricks which appear sometimes in the Clouds, that the first Blast of Wind disperseth into shapeless Air.

THE Ground of this Remark is in human Nature. We are conscious that Reason is the governing Principle of our Nature, that we

ought to be directed by it alone. It is true, we often prefer Passion, we often follow it in Contradiction to Reason: Yet we well know, that in so doing we err. Hence we look upon it as a Kind of Indignity, that others should appeal directly to our Passions; we regard them as Persons who seek to take Advantage of our Weakness; who despise, or mean to deceive us.

HENCE follows a third Rule. "Let your Address to the Passions be as short as it conveniently may, for two Reasons," both upon the last mentioned Account, that you may bestow more Time and Care upon the rational Part: And likewise, because Nothing more quickly tires and disgusts than Addresses of this Sort. The Passions, as we have seen, were given to rouse us from Indolence, to make us active and enterprizing. Hence they are quick, lively, powerful, but soon subside. And this was graciously ordained, that, having answered their End, they might become weak, and easily manageable by Reason. Wherefore, "follow Nature. Seek not to keep long in Motion a Spring formed for quick, but short Action."

ACCORDINGLY we find in the best Writers, that the Passages which affect us most are not long and laboured, but short sudden Strokes, like Flashes of Lightning that just shine and vanish. It would be easy to bring Instances hereof from both the *Greek* and *Roman* Orators: But for the sake of Conciseness I shall mention only

only some few from a Poet, who excelleth all others in these short and delicate Touches.

SPEAKING of the Weakness of *Orpheus* in looking back on *Eurydice*, he hath this very affecting Turn,

[c] *Cum subito incautum dementia cepit amantem,
Ignoscenda quidem, SCIRENT SI IGNOSCERE
MANES.*

THE following in *Eurydice's* Speech is not inferior,

[d] *Invalidasque tibi tendens, heu non tua!
palmas.*

MUCH of the same Kind is that beautiful Repetition concerning *Cassandra* taken Captive,

[e] *Ad cælum tendens ardentia lumina frustra,
LUMINA, nam teneras arcebant vincula palmas.*

WHAT a fine Image of Melancholy do these two Lines present,

[f] *TE dulcis conjux, TE solo in littore secum,
TE veniente die, TE decedente, canebat.*

SUCH

• [c] When sudden Madness seiz'd th' uncautious Lover,
Madness, to be forgiv'n, — could *Hell forgive.*

[d] Stretching to thee her feeble Arms, alas!
No longer thine!

[e] Raising in vain to Heav'n her sparkling Eyes,
Her Eyes, for Fetters bound her tender Hands.

[f] THEE dearest Consort, on the lonely Shore
He sung; with rising Morn, with sinking Day,
Thee solitary sung.

SUCH also is that of the young *Greek*, who having followed *Evander* from *Argos* was killed in *Italy*.

[g] *Et dulces moriens reminiscitur Argos.*

IN the Description of the Murrain, what a moving Circumstance is the following,

[b] *It tristis arator,
Mœrentem abjungens fraternâ morte juvencum,
Atq; opere in medio defixa relinquit aratra.*

AND this of *Dædalus*, which I know not whether it can be paralleled in any Poet,

[i] *Tu quoque magnam
Partem opere in tanto sineret dolor, Icare, haberes;
Bis conatus erat casus effingere in auro,
Bis patriæ cecidere manus.*————

OF this Kind is the Question of King *Lear* to *Edgar* disguised as a Lunatick ;

- “ What, have his Daughters brought him to this Pass?
• “ Could’st thou save Nothing? Didst thou give them all?”

AND

[g] And his lov’d *Argos* recollects in Death.

[b] Sorrowful
Departs the Hind, disjoining from the Yoke
The Steer that mourns his Brother’s Death, and fix’d
In the unfinish’d Furrow leaves his Plow.

[i] Thou too, O *Icarus*, did Grief permit,
A Place in this illustrious Toil hadst found;
Twice he essay’d to frame in living Gold
Thy fall untimely, twice the Father’s Hands
Sunk down.————

AND this of *Macduff*,

“ He has no Children.”

PITY indeed is the most difficult of our Passions to be long kept up: It is easily raised and ceaseth instantly. For which Reason we may observe, that such Tragedies as turn chiefly upon Terror please more than those which are calculated to move Compassion: The Impression is stronger and more lasting. Thus we prefer the *OEdipus* of *Sophocles* before his *Electra*, and yet more before his *Philoctetes*: As indeed this seems to give that Writer the Advantage over *Euripides*, who excels in the tender Passions.

FOR this Reason *Shakespear* is not only the first of our Tragick Poets, but I am inclined to think him, with all his Faults and Irregularities, the noblest Genius in that Form of Poesy which ever appeared. I doubt, whether human Invention can devise a Scene of more striking astonishing Horror, than that which is wrought up from the Death of *Banquo*,—“ *The TABLE’s FULL.*”

A FORMER Observation leads to a fourth Rule; “ In speaking to the Passions, as much as possible conceal your doing so.” It should be perceived only by the Effects, otherwise it appears like a Design to deceive, and puts your Hearer on his Guard. To this Purpose a *Greek Critick* [*k*] recommends the Use of the Sublime, as hiding the other in it’s superior Brightness.

BUT

[*k*] LONGINUS.

BUT there is nothing more carefully to be avoided, more destructive of the End proposed in speaking to the Affections, than Elegancies and Prettinesses, fine turned Periods and glittering Conceits.

IN the Midst of the deepest Affliction, or most violent Anger, we meet with Persons in the Tragedies of *Seneca*, declaiming for several Lines together, in all the sententious Wisdom of a Stoick: And our own Poets do not scruple to introduce an Heroe expiring with a florid Simile in his Mouth [1]. The Writings of *Seneca* the Philosopher, the younger *Pliny*, and the Declaimers of the lower Empire, together with Crowds of Moderns, have been before taken Notice of, as abounding with Beauties of this Sort. But as in Life, so in Writings, Excellence consists in following Nature; and without Doubt, strong Passions express themselves in the most unstudied and the least artificial Manner.

THIS is so true, that not only Gaiety and Gawdiness, false Decorations of Stile, but even the true Ornaments are little suited to the Pathetick. The Sentiments should be such as flow naturally from the Passion, and the Words such as the Hearer may be likely to pass by unnoticed, that is, easy and simple.

HEREIN it is, that the *Greek* Poet hath far excelled all his Followers. He, that is so elevated in his Sentiments, so lofty in his Stile, that describeth a Battle or Storm in Numbers as

foundling

[1] See Death of *Montezuma* in the *Indian Emperor*, &c.

foundling and rapid as the Images which he presenteth, is here humble, and plain, and unadorned. If you would form a right Notion of his Excellence herein, compare the Complaints of *Euryalus's* Mother, or those of *Evan-der*, occasioned by the Death of their Sons, with the Lamentations of *Hecuba*, or with that which is superior to every Thing of the Sort, the Lamentation of *Andromachè* when *Hector* was killed; you will see how far the strongest Efforts of the most curious and beautiful Art fall short of Nature.

AND in this Respect; *Lastly*, There is one Fault very common, against which we can never be too well prepared; that is, "The persisting in a pathetick Strain before an Audience entirely unmoved." In which Case a Speaker not only disgusts and tires, but never fails to become ridiculous. If one speak off-hand, or from Memory, he may easily perceive how the Audience is affected by visible Marks in their Countenance and Behaviour: If he finds them listless and unconcerned, he may lower his Tone, he may shift his Sails, and change his Course: But where you rely on a studied Discourse, this is impracticable; you have engaged in a Career which you must finish, however disgraceful. For this Reason an [m] eminent Writer of our own hath laid it down as a Kind of general Rule, not to attempt moving the Passions in a premeditated Discourse, because the Odds are that you fail.

BUT

[m] Dr. SWIFT, Vol. 1st.

BUT he seemeth to have carried this Matter too far. This Effect indeed his Argument ought to have, to make Men exceedingly careful what they offer to the View of the Publick : If you never attempt to move the Passions, you can be at best but a tolerable Speaker : If you persist in unsuccessful Attempts, you become ridiculous. But between these two there are various Degrees of Excellency, to which we may and should aspire.

THE best Advice which occurs to me in the Point is this ; “ Engage in no Cause but such
“ as you approve of : Study it thoroughly. Be
“ sincere. Possess yourself with the Passion
“ you would raise. Never sit down to write,
“ nor stand up to speak but under this Im-
“ pression.” By these Means you may hope to unite the Justness and Correctness of Study to the Force and Fire of extemporary Elocution. You shall at the same Time please and convince, instruct and affect ; become Master both of the Understanding and Passions of your Hearers.

LEC-

LECTURE the Twelfth.

Of ELOCUTION, or STILE.

ELOQUENCE, as it addresseth itself to the Senses, cometh next to be considered,—in this View comprehending chiefly Elocution, or Stile. Pronunciation, the other Part, I shall take an Occasion to treat of hereafter [a].

HERE, as in other Matters, the surest Way of determining what is right and what is faulty is to have always in View the End and Design. Now the great End of Language being to communicate our Sentiments for the Instruction or Persuasion of other Men, it is manifest that the first and most necessary Property is *Clearness*: Whatever renders it very difficult or dark, so far contradicteth it's original Intention.

HENCE it appears, that we ought to employ such Words as common Use hath made known and familiar.

FOR the same Reason, our Language ought to be *pure*. Because, whatsoever departs from the true Standard of a Tongue is so far dark. It is besides offensive on another Account, betraying

[a] Lect. 22d.

traying either Want of Knowledge, or a low and bad Education.

THE same Principle leads to a third Rule. "As far as the Genius of the Language admits, range Words in their natural Order." For harsh and bold Transpositions always occasion Perplexity in the Hearer. To this Fault the Writers of the *Roman* Language seem peculiarly liable.

ANOTHER Fault opposite to Clearness, which modern Tongues more than the antient, our own perhaps more than the others, easily fall into, is "Equivocal Expression;" when mentioning different Persons or Things, it is not always plain which you mean, but the same Action or Attribute may be ascribed equally to either. This Fault should be carefully avoided.

FROM these Principles it followeth, that we ought to shun all obsolete Words; new Phrases which Caprice is for ever introducing; all low Expressions; conceited, far-fetched, and affected Manners of Speech.

It might appear superfluous to recommend *Clearness*, which is the first and most obvious Quality requisite in Speaking or Writing, if Obscurity were not a very common Fault: Nay, and great Persons among the Antients, who bestowed incredible Pains upon this Article of Style, are justly charged with it. But we shall cease to wonder hereat, if we reflect, that there are other Causes of Obscurity, beside those mentioned. Such as regard the Thought alone I shall not insist upon, as being foreign to the present

present Design. Within our own Subject there is a principal one,—“ The Ambition difficult to be suppressed by the best Geniis, of throwing what one has to say out of the common Form, of raising it above the Level of familiar Dialect, and of drawing the Notice and Attention of the Hearers.

Not seldom, the Harmony and Sound of Periods are the Speaker's Object. The Thought becomes darkened by a Multitude of Words: An Exuberance of Leaves conceals the Fruit: This among the *Greeks* was named the *Asiatick* Stile; to which was opposed the *Attick*, being pure, terse, and properly concise:

BUT the principal Cause of Obscurity in Persons of good Talents is that mentioned by *Horace*,

[b] “ I aim at Shortness, and become obscure.”

They labour to compact their Sense so closely, and wrap it up in so few Words, that it is difficult to unfold it. Their Writings resemble an Army, whose Ranks are so close that they cannot wield their Arms. They contain valuable Treasures, which you cannot well get at; like one who is possessed of great Wealth, but consisting wholly in Jewels; very rich, but not for common Use. This is in some Degree the Character of *Thucydides* and *Tacitus*. A Fault, which although springing from an excellent Cause, such as indeed is not to be often apprehended,

[b] ——— *Brevis esse laboro,
Obscurus fio. De Arte Poet.*

hended, yet still it were better that we should avoid.

THERE is likewise another Kind of Brevity, which renders Writings obscure, more dangerous, because more frequent, not through superabundance of Sense and Parsimony of Words, but through an Affectation of Elegance. Here, the Speaker affects to give to every Sentiment a quick, brisk Turn ; and contracts his Expression, to make it lively and pointed. These Persons lead you on from Prettiness to Prettiness, thro' a Course of Antitheses, a friendly Strife of Words, through a String of Riddles, which have just Mystery enough to afford you Pleasure in finding them out ; like the Shepherdess in one of our Poets,

[c] “ But feigns a Laugh to see me search around,
“ And by that Laugh the willing Fair is found.”

This is *Pliny*, *Seneca*, and *Florus*.

WE may compare the Discourse of the great Speakers of Antiquity to a River, sometimes flowing in a straight Line, again winding, here swift, there slow, as the Ground directs ; but always clear, majestic, and full to the green Verge : On the contrary, the Speech of these others is a Torrent rolling over Pebbles, broken among Rocks, tumbling down Cascades, here and there pretty enough, but rattling, shallow, and muddy by its own Agitation.

THUS

[c] POPE's *Pastorals*.

THUS Discourse must be clear—That, however, is not enough. It sufficeth, indeed, for Instruction: But an Orator must aim at more; in Truth, he hath no other Way of certainly arriving at that, but by aiming at more: For what avails it to be clear, unless I can make you think it worth your while to attend? However intelligible I be, importeth not; for you will not understand unless you listen, and you will rarely listen if I be no more than intelligible. The Orator must therefore *please* and *move*. He must to Perspicuity add Ornament. This openeth to us a very large Field. It would be impossible to comprehend all Particulars: I shall speak briefly of those which seem to be of most Importance, or have been less copiously treated of.

BUT the remaining Part of this Discourse I shall confine to one Particular, introductory to the rest, and very useful to be considered; because it may preserve from a Fault the more dangerous, as deceiving under the Appearance of Beauty, and by that Means very incident to young Persons, who are readily caught by Show and Splendor.

IT is an Observation of *Aristotle*, which I have formerly mentioned, that the first Kind of Writing, the most antiently used, was Poesy. Hence, they who first began to compose Discourses in Prose, which in *Greece* happened about the Time of the Persian *Cyrus*, finding Poesy in Possession of the publick Esteem, in Compliance therewith retained the Expression
of

of Poesy, although they had departed from its Numbers ; which Manner continued long ; and, according to him, was that of *Gorgias*, who was Co-temporary with *Socrates* : And this Fact is confirmed by some little Fragments of that Sophist, remaining at this Day, which are pompous and poetical. Now this, he observeth, was an Error. The tragic Poets themselves found it necessary to lower the majestic and grand Elocution which the Muse had hitherto made use of ; and, in order to render their Dialogue natural, invented Iambicks, a Measure approaching to Prose ; a convincing Argument that Orators should avoid the Style peculiar to Poets.

It must be confessed, however, that this Fault, if I may venture in all Cases to name it such, remained always among Writers, both good and bad ; although from different Causes. The former having their Imagination filled with the Grandeur of their Subject, and being exceedingly desirous to impress due Conceptions of it upon the Reader's Mind, ventured beyond the Bounds of their Art, and rose into Expressions too high and ardent : Instances whereof may be observed in *Plato* and *Longinus*, in *Livy* and *Tacitus*.

THE others, finding admired, and admiring the Elevation of Poesy, endeavoured to copy out in Prose her Ornaments ; not considering, that they are Beauties of different Kinds, and the Embellishments of the one deform the other. This was the Case of Writers in the
Decline

Decline of the *Roman* Empire, and is that of Multitudes among the Moderns.

BESIDES, they found it much easier to scatter over a Discourse Flowers here and there, than to give it throughout, it's due Spirit, Strength, and Connection.

IF you should ask, as some have done, "What is the Ground of this Distinction?" "Why should not that which pleaseth in one Kind of Writing please in another?" The Answer is easy: The Ends are entirely different, of Course the Means.

[d] THE chief *End* of Poesy is to please: Instruction indeed contributes, is often necessary to this End; Instruction then is only a subordinate End,—that is, the *Means*.

WHEREAS in Eloquence the Reverse hereof obtains: It's chief End is to instruct; and Pleasure, being often a necessary Mean to Instruction, becomes here a subordinate End. The Truth of this Distinction appears from hence; that Poesy, although it should be instructive, yet, if it do not please, is never in Esteem as a poetick Work; so that Pleasure is it's chief End. On the other Hand, let a Piece of Eloquence please; if it convey no Instruction, it cannot be held in Esteem; a Proof, that Instruction is it's principal End. The Ends of each being thus fixed point out the Means,

O

and

[d] Totumq; illud studiorum genus ad ostentationem est comparatum: præter id quod *voluptatem* SOLAM petit, &c.
 QUINT. lib. x chap. i. (de Poëtis loquitur.)

and demonstrate that they ought not to be confounded.

THE *Stile* of Poets is that of certain Numbers returning, in the same Cadence, at stated Intervals. This Harmony having both Variety and Rule is agreeable to the Ear, fitted to an Art, the Design of which is to please. But in serious Speech such Harmony would be offensive. For where the View is to instruct, it must appear too much studied, an Indication of some Lightness or trifling Disposition in the Speaker. Hence we are offended at the Cadence of Verse in a Prose-work, because it is not expected, and thus disappoints the Ear,

WE find no less Difference between these two Kinds of Writing in many other Respects, some of which, chiefly with Regard to the Point in View, *Stile*, I shall briefly enumerate.

THE Method used by an Orator should be natural; all Parts should be disposed as much as may be in the justest Order, both Sentiments and Words: This Regularity tends to persuade, hath the Simplicity and ingenuous Air of Truth. Now Poets are by no Means tied down to this Exactness; nay it is fit, that they should depart from it, preferring that Disposition which may strike the Fancy and Ear most agreeably.

THE Poet generally makes Choice of the most sounding Words, the most pompous Expressions, as most conducive to Harmony: The Orator is required rather to avoid such, as approaching to Affectation. The Poet is allowed
to

to frame new Words, to revive old, that he may please by Novelty, or a venerable Air of Antiquity : Such Licences are forbidden to the Orator, because not readily understood and un-
conth.

AGAIN. The Poet is obliged to raise his Stile above that of Conversation, and make it in Contexture and Colour altogether different : The Orator is for the most Part to come near to, never to seem industriously to avoid it. The Poet is allowed to transgress the Bounds of strict Truth ; to raise his Images beyond Nature ; to heap Ornaments upon Ornaments ; to crowd and vary his Figures, using the strongest and most bold ; to sport in Allegories ; to wander in Digressions ; entertain with Comparisons ; enliven with Allusions : His Transitions may be quick ; Metaphors may shine in every Line ; he may extend Descriptions, introduce as many Persons speaking as he pleaseth, create Persons who never had Being ; in short, he may employ every Art, that can give Life, and Spirit, and Fire to his Work ; Fable, Sentiment, Figure, Painting, Harmony, sonorous, copious, glowing Expression.

IN all which Particulars, the Orator is restrained to much narrower Limits. He must confine himself to Truth, at least to the strictest Probability ; must be exceedingly sparing in Digressions ; his Transitions should be usually nice, and almost imperceptible ; his Comparisons tend only to illustrate ; he should rarely venture into Allegory ; his Metaphors should

not be frequent, seldom bold ; Hyperboles are very dangerous to him ; Descriptions should be short, and introduced only where they seem necessary ; his whole Stile should be pure, clear, modest in its Ornaments, removed if possible from all Appearance of Art, and seeming to flow naturally from the Occasion.

As a Kind of Illustration of what hath been said, a little Specimen of this Difference, observe the following Passage that I have somewhere met with, in which the whole Sense is taken exactly from the *Roman* Poet, and the Expression so varied, as to convey the Image contained in his Verses with somewhat of their Spirit, in the Language of Prose.

*Sicut in vastâ, qualis est hæc nostra, civitate,
si forte accendantur, ut sunt mobiles, plebis ani-
mi, it primo murmur incertum, dein atrox cla-
mor ; hinc currant ad arma, vis vi repellitur :
Sin assurgat vir sapientiâ et virtute præclarus,
extemplo siletur ; Ille compescit iras, docilesq; ani-
mos flectit fingitque.*

THE Original, which most of you probably recollect, stands thus :

[e] *Ac veluti magno in populo cum sæpe coorta
est
Seditio, sævitq; animis ignobile vulgus,*
Jamq;

[e] As oft when Strife divides a num'rous State,
And the fierce Rabble catch the factious Heat,

Stones

Famq; faces & sæva volant ; furor arma ministrat :

*At pietate gravem et meritis si forte virum quem
Conspexere, silent, arrectisq; auribus astant :
Ille regit dictis animos, et temperat iras.*

I SHALL not detain you with a Comparison of each particular Expression in these two Passages, which I think it better to leave to your own Observation. Instead of this minute Detail, it occurred to me as much better to lay before you an Instance more at large, and in our own Language: With which View I have prepared the same historical Event, related in the Manner first of an Orator, then of a Poet. Although the Strokes be less bold, and the Colouring much fainter, than in corresponding Passages, which might be gathered out of the Works of the Orators and Poets of Antiquity; yet, if the Proportions be kept and the Characters rightly marked, this, however rude Workmanship, may answer the End proposed, and shew the Difference between the two Manners described. The Usefulness whereof, the Advantages arising to Eloquence from the Study and judicious Imitation of the Poets, I shall take Occasion to shew at large hereafter. [f].

THE Fact I have chosen to relate in these two Ways might appear incredible, if a parallel Event

Stones fly and Torches ;—Fury Arms supplies ;
But if they see an honour'd Sage arise
In Act to speak ; they turn and listning gaze ;
He rules their Spirit, and their Rage allays.

[f] Lect, 16 and 17.

Event had not happened before, in one of our own Colonies, at *Port-royal* in *Jamaica* [g]. And a Person, then preserved in the same wonderful Manner, returned to these Islands, and lived here many Years, well known, and an Object of great and just Curiosity. But I proceed to the Relation itself, which runs thus in the Stile of an Orator.

THE Plains, in which *Lima* the capital City of *Peru* is placed, are the most beautiful in the World. They are of vast Extent, reaching from the Foot of the *Andes* or Cordelier-mountains to the Sea; and are covered with Groves of Olive-trees, of Oranges, and Citrons; watered by many Streams; one of the principal among which, washing the Walls of *Lima*, falls into the Ocean at *Callao*; in which latter Place is laid the Scene of the ensuing History.

To this City, Don *Juan de Mendoza*, yet an Infant, had come over with his Father from old *Spain*. The Father, having born many noble Employments in *Peru*, died much esteemed and honoured rather than rich. This young Gentleman had in early Youth conceived a very strong Passion for Donna *Cornelia di Perez*, Daughter to a very wealthy Merchant, who dwelt in the City of *Callao*, at that Time the best Port in the whole Western World.

BUT although the young Lady, who was reputed the most accomplished Person in the *Indies*, returned his Affection; yet he met with an insuperable Difficulty in the Avarice, and inflexible

[g] See Philosoph, Transactions, No. 209.

flexible Temper of the Father; who, preferring Wealth to every other Consideration, absolutely refused his Consent. At length, the unfortunate Lover saw himself under a Necessity of returning to his native Country, the most miserable of all Mankind, torn away for ever from all that he held most dear.

HE was now on board, in the Port of *Callao*; the Ship ready to sail for *Spain*. The Wind fair. The Crew all employed; the Passengers rejoicing in the Expectation of seeing again the Place of their Nativity. Amid the Shouts and Acclamations with which the whole Bay resounded, *Mendoza* sat upon Deck alone, overwhelmed with Sorrow, beholding those Towers, in which he had left the only Person who could have made him happy, whom he was never more to behold: A Thousand tender, a Thousand melancholy Thoughts possessed his Mind.

IN the mean Time, the Serenity of the Sky is disturbed; sudden Flashes of Lightning dart across, which encreasing fill the whole Air with Flame. A Noise is heard from the Bowels of the Earth, at first low and rumbling, but growing louder, and soon exceeding the roaring of the most violent Thunder. This was instantly followed by a trembling of the Earth: The first Shocks were of short Continuance; but in few Moments they became quicker, and of longer Duration. The Sea seemed to be thrown up into the Sky, the Arch of Heaven to bend downwards. The *Cordeliers*, the highest Mountains

tains of the Earth, shook and roared with unutterable Noises, sending forth from their bursting Sides Rivers of Flame, and throwing up immense Rocks. The Houses, Arsenal, and Churches of *Callao* tottered from Side to Side, at last tumbled upon the Heads of the wretched Inhabitants.

THOSE who had not perished in this Manner, you might see of every Age and Sex, rushing into the Streets and publick Roads, to escape from the like Ruins. But even there was no Safety; The whole Earth was in Motion; nor was the Ocean less disturbed: The Ships in the Harbour, were some of them torn from their Anchors, some of them swallowed up in the Waves, some dashed on Rocks, many thrown several Miles up into the Land. The whole Town of *Callao* late so flourishing, filled with Half the Wealth of the *Indies*, disappeared, being partly ingulfed, partly carried away in Explosion by Minerals bursting from the Entrails of the Earth. Vast Quantities of rich Spoils, of Furniture, and precious Goods, were afterwards taken up floating some Leagues off at Sea.

IN the Midst of this astonishing Confusion, *Mendoza* was perhaps the sole human Creature unconcerned for himself. He beheld the whole tremendous Scene from the Ship's Deck, frightened only for the Destruction falling on his beloved *CORNELIA*. He saw, and mourned her Fate as unavoidable, little rejoicing at his own Safety, since Life was now become a Burthen.

FOR,

FOR, after the Space of an Hour this terrible Hurricane ended ; Earth regained her Stability, the Sky it's Calmness. He then beholdeth close by the Stern of his Ship, floating upon an Olive Tree, to a Bough of which she clung, one in the Dress of a Female. He was touched with Compassion, he ran to her Relief : He findeth her yet breathing, and raising her up, how unspeakable was his Astonishment, when he beheld in his Arms his beloved, his lamented *Cornelia* ? The Manner of whose miraculous Deliverance is thus recorded.

IN this universal Wreck as it were of Nature, in which the Elements of Earth and Water had changed their Places, Fishes were borne up into the Mid-land, Trees, and Houses, and Men into the Deep ; it happened that this Fair one was hurried into the Sea, together with the Tree, to which in the Beginning of the Commotion she had clung, and was thrown up by the Side of that Vessel, wherein her faithful *Mendoza* was, which was one of the few that rode out the amazing Tempest. I cannot paint to you the Emotions of his Mind, the Joy, the Amazement, the Gratitude, the Tenderness :—Words cannot express them.

HAPPY Pair ! the Interposition of Providence in your Favour was too visible, for any Man to dispute your being at last united for ever. And, O thrice happy *Mendoza*, how wonderfully was thy Constancy crowned, thy Merit rewarded ! —Lo, the Wind is fair ! Haste, bear with thee to thy native *Spain* this inestimable Prize. Return

turn no less justly triumphant, than did formerly the illustrious *Cortez*, loaded with the Spoils of *Montezuma*, the Treasures of a newly-discovered World:

HERE follows the same Piece of History in a poetical Dress, in which the Manner of *Spenser* is aimed at, with some Variation in the Form of the Stanza :

Inscription; To *Doctor EDWARD MAURICE* [b].

O THOU who imp'd with Praise the Muse's
Wing,

Yet feeble, still behold with gracious Eyes
What from the Critick's Chair she dares to sing,
Unequal far I ween to such Emprize.

Yet should'st thou, OSSORY, propitious smile,
Fearless, though weak, she'd urge the bold
Design,

Maugre foul Envy and Detraction vile;

For ev'ry Form of Eloquence is thine,
Whether high Truths thou teach in nervous
Prose, (disclose.

Or Fancy's glitt'ring Wealth in tuneful Strain
Such mitred [i] *Bembus* on th' *Ausonian* Coast,

To *Latian* Notes join'd native *Tuscan* Rhime,
At once the Poet's and Historian's Boast,

Such *Vida*, [k] Critick sage and Bard sublime.

Yet

[b] Late Bishop of *Offory*; an excellent Preacher and Poet. Among many Performances in both Kinds, he hath left in the Hands of this Lecturer a Translation of the *Iliad* into *English* Verse, in the Manner of *Milton*; Which it is hoped the Publick will see and approve of.

[i] [k] Two excellent Writers in the 16th Century; both Bishops in *Italy*.

Yet what avails, if Action's Current stray,
 The Poet's Song, or Preacher's Eloquence?
 Thy Life is still more perfect than thy Lay,
 And Manners add new Energy to Sense;
 Here Sons of ALMA look, here emulate;
 For Genius few, but Virtues all may imitate.

I.

" YE Plains adorn'd in Nature's lavish Pride,
 " Where Spring and Autumn ever-smiling
 dwell, (glide,
 " Thou Stream, whose Waters fast by *Lima*
 " Imperial City, take my last Farewel;
 " Oft straying on thy Banks thro' Citron Groves,
 " The fair CORNELIA heard my tender Pain,
 " With Smiles and Blushes heard: (Ill-fated
 Loves
 " Which Parents stern forbid and Avarice
 mean?)
 " Pity a Wretch from ev'ry Comfort torn,
 " And driv'n to native Soil in Banishment for-
 lorn.

II.

" AND ye rich Tow'rs of *Callao*, that inclose
 " The fairest Maid e'er seen by Mortal Eyes,
 " Late Scene of Joy now chang'd to bitter
 Woes,
 " Receive my last Adieu, these parting Sighs,
 " Thou Sun, this World's long worship'd God
 supreme,
 " Outcast of thy blest Land, sad Imp of Woe,
 " Why linger I beneath thy unfelt Beam,
 " Bereft of Life, of Her?---Ah, there bestow
 " Thy

“ Thy choicest Gifts, Health, Joy; if such
there be,

“ Last grant her Love a Youth, more fond,
more true than me.”

III.

THUS from the Ship's tall Deck MENDOZA
mourn'd,

His Eyes on *Callao* fix'd : Beneath resound

The busy Crew ; for ev'ry Bosom burn'd

To reach *Iberian* Shores, sweet natal Ground :

As Bees that to provide new Seats prepare,

With hoarse mix'd Hum and rustling Pinions
crowd,

The Straw-built Dome resounds ; they mount
in Air,

Eager for Flight, and hang a living Cloud.

Kind Zephyrs breath, Sails open, Streamers fly,

The Shores, the Ports, the Streets rebound the
Sailor's Cry,

IV.

WHEN sudden shifts the Scene.—Dire Sights
astound

All Hearts ; From op'ning Skies red Light-
nings gleam,

Still bursting quicker, till Heav'n's Convex, round

Envelop'd, seems one Canopy of Flame.

Deep hollow Rumbings roll through Earth's
dark Womb,

Like Billows breaking on a distant Shore ;

Low-murmuring first, but louder soon become

Than Din of War, or volly'd Thunder's Roar.

The

The *Cordeliers* their Entrails, molten Stone
And Metals, hurl on high; the burning Ca-
verns groan.

V.

THEN *Callao's* Domes, and *Lima's* princely
Tow'rs,
All glitt'ring with *Potosi's* precious Ore,
Quake on the waving Ground, like slender
Flow'rs
That tremble at the Blast of *Eurus frore*;
This Way and that they bend, till loosen'd quite
The massy Fabricks tumble down; beneath
In pond'rous Ruins whelming many a Wight,
That wanted Care, or Speed, to shun such
Skaith:

Ah slain unweeting! some retir'd from Day
In silent Slumber; some o'er Ev'ning Banquet gay.

VI.

THEN might you see the Crowds distracted roam,
Thronging thro' Streets to Fields and open
Air,
For Safety flying from their treach'rous Home.
Here Mothers at the Breast their Infants bear;
Round the sad Husband's Neck with vain Em-
brace
There cling new-marry'd Dames, whilst up
and down
Virgins and hoary Sires, with frantick Pace,
Totter: Beneath their Footsteps rocks the
Town.

Their last Relief in Pray'r, to Heav'n they call
With late Devotion; one huge Ruin swallows all.

VII.

VII.

NIGHT wraps all Nature in her pitchy Robe ;
 Fame says, the yawning Graves gave up their
 Dead.

Forth issue Spectres o'er th' astonish'd Globe,
Indians, who by *Spain's* cruel Av'rice bled,
 These with dire Goblins in the wild Uproar
 Combin'd, the cras'hing Elements confound,
 Shake the curs'd Land, yet red with guiltless
 Gore, (Sound ;
 And mix loud Yellings with the Whirlwind's
 Dreadful Avengers ! And with fell Delight
 Their proud Oppressors whelm in Gulphs of
 endless Night.

VIII.

EARTH, by contending Min'rals inly torn,
 Yawns wide ; Part sink into her Bowels drear
 Ingulf't ; Part upwards, by Explosion borne,
 Are hurl'd aloft through the tormented Air,
 Then Piece-meal fall. Old Chaos seems again
 Returning, Earth and Ocean lie confus'd ;
 Rich Works of Art float on the distant Main,
 And scatter'd Ships on Mid-land Rocks are
 bruis'd.
 Their Cloud-top'd Brows th' eternal *Andes* bend
 To boiling Ocean's Brim ; and Seas to Heav'n
 ascend.

IX.

THE Tumult ceas'd ; the Sky became serene :
 Earth long convuls'd to firm Repose return'd.
Mendoza view'd unhurt the dreadful Scene,
 And only for his lov'd *Cornelia* mourn'd :

“ Now

“ Now art thou lost indeed, unhappy Fair,
 “ For ever lost, ah perish'd in thy Bloom !
 “ Yet I survive.—Ye Pow'rs, why did ye spare
 “ A hated Life ? Your cruel Gift resume.
 “ Earth gape once more, O snatch me, swallow,
 low, rend,
 “ And with her mangled Reliques mine, sad
 Solace, blend !”

X.

THUS wail'd he, stooping o'er the Vessel's Side :
 When, floating on the Surge that fretful
 swell'd,
 A Female dight in gay Attire he spy'd,
 Borne on an Olive Tree, she clasping held :
 Compassion fill'd his Breast ; he flew, he seiz'd ;
 And from the Wave the languid Burthen
 rear'd,
 Yet breathing : Eager on her Face he gaz'd,
 That lovely in the midst of Death appear'd.
 O Extasy ! O Transport ! heav'nly Face !
Cornelia panting still, and warm, thine Arms
 embrace.

XI.

RECALL'D by his Embrace, Life creeps anew
 Thro' the chill Veins, and shoots a feeble Ray,
 With gradual Progress lights each kindling Hue ;
 Last op'ning her bright Eyes confirms it's sway.
 As one condemn'd to die, who kneeling low
 Awaits th' uplifted Steel, should Mercy come
 With sudden Pardon and arrest the Blow.
 Yet pants and trembles, in Amazement dumb ;
 Like Passions in thy Breast, *Mendoza*, roll ;
 Doubt, Wonder, conqu'ring Joys at length possess
 thy Soul.

XII.

XII.

- “ And dost thou live ? Myst'rous Heav'n ! I
 bow,
 “ In Adoration of thy high Behest ;
 “ Just are thy Ways : Forlorn and lost but now,
 “ How hast thou made me beyond Utt'rance
 blest ?
 “ O let me clasp thee ever thus, my Bride,
 “ Since Parents now no more our Loves
 confine,
 “ In safer Realms let the dear Knot be ty'd,
 “ Heav'n, by preserving thus, decrees thee
 mine.
 “ Yet raise those Eyes, yet listen, fix my Fate:—
 “ She hears ; that Smile consents :—Enough :
 My Joy's complete.

XIII.

- “ YET happy, thus possess'd of Life and you,
 “ Pardon this Drop ;—'tis Duty's, Pity's
 Tear ;
 “ This Tribute's to a fallen Country due :
 “ This to thy Parent honour'd tho' severe.
 “ And thou dear Relique of a World destroy'd,
 “ Welcome to Life, to Health, to Bliss. Still
 glide
 “ Thy Hours, thus Heav'n-preserv'd, in Love
 employ'd ; (guide,
 “ And ye, whom worldly Views too oft mis-
 “ Read in this Day's Event Heav'n's Will made
 known,
 “ Parents join Hearts, not Wealth ; to Merit
 Gold postpone.”

XIV.

XIV.

THRICE happy Pair! Recorded in this Lay
Your Tale, (if to these Lays such Pow'r be
giv'n,)

Shall to late times this Lesson sage convey,
" *Virtue and Truth are ay the Care of Heav'n.*"
And thou blest Youth, while smooth the Skies
and Main

Haste with thy charming Prize to native Soil.
Not so triumphant to Imperial *Spain*

Return'd *Columbus* from *Herculean* Toil,
With Sails o'er wond'ring Ocean first unfurl'd,
Less wealthy in the Spoils of a new-conquer'd
World.



P

LECTURE

LECTURE the Thirteenth.

Concerning ORNAMENT.

TO what was said in my last Lecture concerning Clearness, this Remark should be added ; that however necessary, yet it may be studied too much. One of our greatest Philosophers, in order to be very intelligible, hath incurred the Censure of Prolixity [a]. This Care, for the same Reason that Brevity gives Strength, enfeebles Discourse, renders it flat and languid. In pursuing it beyond a certain Point you sacrifice to it all the Graces of Writing ; and beside make an ill compliment to your Hearer ; of whose Sagacity this Exactness, Superstition let me call it of Clearness, implieth Distrust : We wish that somewhat should be left to our own Understanding to supply ; enough to employ, yet not to puzzle.

AN Orator therefore will aim at something farther ; will, as I said before, to Purity and Perspicuity add ORNAMENT ; in which is placed, if not the Usefulness, at least the chief Splendour of Eloquence. This it is, which gives to Discourse, Magnificence, Sweetness, Beauty ;

[a] Mr. Lock.

Beauty; that engageth the Attention, that captivates the Hearts, and extorts the Applauses of an Audience; that distinguishes the Orator from the Philosopher and Man of Business, that raiseth his Language above the Simplicity of common Prose; that tempers the Austerity of his Arguments, improves the Keeness of his Wit, and enlivens the brisk Sal-lies of his Fancy, rendering him a Person honoured and admired. This it is, which, properly speaking, maketh Rhetorick an *Art*: All other Parts whereof may be attained by meer Felicity of Nature, but without Discipline, without much Study and Experience, you cannot arrive at the Perfection of *Ornament*.

SENSIBLE hereof, Rhetoricians have bestowed infinite Labour upon this Branch, and have entered into innumerable Details concerning it; through which intricate Labyrinth I shall not attempt to follow them, as it would lead me out into Length far exceeding the Limits prescribed to Discourses of this Kind.

BESIDES, that, in my Opinion, the vast Number of Precepts delivered defeateth their End, perplexing what they would clear up, and bewildering those whom they undertake to direct.

HOWEVER, all should not be past over. Two Branches there are, *Composition* and *Figures*, from which chiefly all true Ornament ariseth; these it seemeth right to make some Remarks upon, such as are most necessary, or have been less fully explained. But some ge-

neral Observations there are, which it appear-eth fit to premise, as they may clear the Way to others, and afford a more distinct Knowledge of this whole Affair : They shall employ the present Lecture.

WITH Respect to the Point before us, Ornament, many are of Opinion, that it ought to be principally, if not solely, regarded. What is entirely plain appears to them insipid : For what is it that sets the Orator above an ordinary Speaker ? What elevates Discourse above common Conversation ? What, but Life and Spirit, in other Words, Ornament ?

Now this is a wrong Judgment. For undoubtedly there is a beautiful Simplicity, a Plainness, where the Expression is no more than an Instrument to convey the Thoughts, unnoticed itself it exhibits them : Like a pure transparent Stream, through whose Waters the Eye passeth unobserved, and beholds the Sand and Pebbles of the Bottom.

AND not seldom is this the best Manner, as being most suitable to the Occasion or Character of the Speaker. Thus in Narratives of Importance ; in Exigencies, in Haste, where-soever the Speaker is of high Rank or venerable for Wisdom, a plain short Style is to be preferred. Such is the Relation of the Funeral in *Terence*.

Effertur, imus.

Such is the Line of *Virgil*, expressing Hurry and Precipitation.

Ferte

[b] *Ferte citi flammæ, date tela, candite muros.*

And the beautiful Exclamation of *Nisus*

[c] *Me, Me, adsum qui feci, in me convertite ferrum*

*O Rutuli; mea fraus omnis, nihil ille nec ausus,
Nec potuit, cœlum hoc & conscia fœdera testor;
Tantum infelicem nimium dilexit amicum.*

Such is the Eloquence attributed by *Tacitus* to a Roman Emperor;

Profluent, et qualis decebat Principem, Oratio.

THIS is the Manner in which the Commentaries of *Cæsar* are written, and for the most Part the Speeches in *Homer*; and is that, which peculiarly distinguisheth *Xenophon*; who through the whole Course of his Writings, whether he relates great Transactions, describeth Sieges and Battles, draws up Armies, harrangues in the Person of Generals, recounts private Conversations, or explains the Doctrine of *Socrates* in philosophical Reasoning, preserveth every where the same Character, this easy natural Tone, and without any View of pleasing is always amiable; so that one may aptly apply
to

[b] Bring Flames; be swift; give Weapons; mount the Walls.

[c] Me, me, behold the Criminal, on me Pour all your Darts, mine all the Guilt; but he Nought dar'd nor could; this Heav'n, these Stars can tell; He only lov'd his wretched Friend too well.

to him the Words of the *Elegiack* Poet of his Mistress;

[d] *Where'er she goes, a nameless Grace presides,
Follows unseen, and ev'ry Motion guides.*

Such kind of Simplicity giveth at once an Air of Truth and Grandeur: We think a Person sincere, who sheweth so little of Care and Study; and we entertain a high Opinion of one whom we find so pleasing without seeking to please: It is the Case of true Beauty in Undress, less shining, but more touching. Besides, that a Care about Words seemeth unworthy of a great Character.

THESE Observations lead into an opposite Opinion, which hath also had many Defenders. This whole Affair according to them is grounded on Mistake; "The End, the only
" one worthy of a wise Man in speaking, is
" to *prove*: We desire only to be rightly in-
" formed, and to be assured that we are so.
" To which Purpose what else is necessary,
" but to offer your Arguments clearly and me-
" thodically? And the more plainly and shortly
" this is done, the better. What then is it
" which you call Ornament? Superfluous, and
" should be rejected; or delusive, and should
" be abhorred. The Affectation thereof it is,
" which hath perverted Eloquence, and from
" a Servant of Truth made her a Patroness of
" Falsehood."

It

[d] ——— Quoquo vestigia movit,
Componit furtim, subsequiturque decor. TIBULLUS.

IT is obvious that this Opinion strikes at the Foundation of what we would establish, and is inconsistent with the Course of our Reasonings hitherto: Let us, however, examine into it more particularly; the Article we treat of will receive from thence new Light.

AND First, We acknowledge the Ground it proceeds upon to be right. Instruction and Conviction are the only Ends of Eloquence. What then? Doth the above-mentioned Inference follow? Are there not strong Prejudices in Mankind which resist, and must be overcome? How will you raise, how fix their Attention? How conquer their Indolence, and Aversion from serious Thought? By exciting their Curiosity, gaining their good Will: and can this be performed without Ornament? "Men love Truth naturally," I allow it: But are they not often biassed by Affection, Habit, Humor; sunk in Sloth, governed by Traditions and Fashion, and drawn aside by every Trifle? And how may all these Hindrances be removed? "By plain artless Truth:" Certainly not: It must be set off and beautified.

THUS we may conclude, that they refine too much, who would reduce all to the severe Standard of strict Truth. Some Criticks carry this Austerity so far, as to disapprove the direct Speeches, with which the Works of the best antient Historians abound; because they think it incredible, that these very Words should have been pronounced by the Persons
to

to whom they are ascribed; they are fictitious therefore, and unworthy of History.

BUT are we certain that Speeches of the very same Import (for about mere Words we contend not,) were not then and there delivered, as related by these Historians? The Custom of those Times had established Harangues, made them oftentimes necessary; and why may not we suppose, that these preserved to us were the same in Substance at least, with those made at the Time? I grant that modern Historians have erred herein by injudicious Imitation, not considering the Difference of Times; for set Speeches would be absurd now, on Occasions wherein they would have been necessary at *Athens* or *Rome*.

BUT if we should allow those Harangues to be fictitious, they hurt not the Truth of History: They impose upon none. We regard them only as a full State of both Sides of the Question; rendered more lovely and affecting, by being put into the Mouths of celebrated Persons who were real Actors on the Occasions. And how have modern Historians avoided this supposed Fault? They give an Abstract or Skeleton as it were of the Arguments on each Side in the indirect Way; or what is yet worse, deliver their Opinion in their own Persons; during which Time the Action standeth still, you are called home from this illustrious Theatre to converse with the Historian; whereas in the other Way, the Action is continued; you never once lose Sight of the Actors; it is

is *Cæsar*, and *Cato*, and *Scipio*, not *Sallust* or *Livy*, with whom you discourse; you remain without Interruption engaged and interested, by Means of this innocent and beautiful Fiction.

BUT if you condemn these, what will you say of Parable and Fable, where Truth, in order to insinuate herself into the Mind, borrows the Dress even of Fiction? Yet the wisest of Men have used Fables and Parables: Nay, and one far greater than any of them; "*Behold a greater than Solomon is here.*"

THE right Way of determining this Point is to consider the Nature of Man. Is Reason the sole Principle therein? If it be, that only are we to regard. But we have already seen, that there is another of mighty Influence, Passion. We know also, that there is a third, to which Regard must be had, namely, Sense. And, before we go so far, we shall find out another, a Kind of intermediate Faculty, or rather Act of the Soul, partaking of Reason and Sense, which is of great and peculiar Moment in the Point before us.

WHEN external Objects are presented to the Mind, there are formed therein certain Images of them, which it contemplates, and from the Survey of them frameth it's Judgments. Those Objects being removed, the Images disappear, but usually are not lost; for at the Distance perhaps of Years they return, and offer themselves to View, sometimes without apparent Cause: And the Mind, we know, hath a Power of reviving them at Will, comparing them

them anew, and dismissing, as Occasions require. This Power, which we name Memory, or Recollection, is the Foundation of all Learning and Knowledge, and varieth much in different Persons; being in some wonderfully tenacious; in others it exerteth it's Action with great Readiness and Facility, and gives that useful Quality to Speakers which we name Quickness and Presence of Mind.

THE Mind, thus endued with a Faculty of recalling Images before received, stops not there; is not obliged to confine itself to the Order of real Existence, but can range them, when thus recalled, according to it's Pleasure; and, by joining or separating anew, can form Collections of Images which never did exist. This Act of the Mind we name *Imagination*, by which it can multiply without Bounds the Number of it's Ideas; deriving, indeed, the Materials from Nature, it works them up into new Forms and Modes of Being, framing within itself a World altogether it's own. Memory we may name the Storehouse of the Soul, from whence the Understanding furnisheth itself with Notions, which it makes the Source of real Knowledge; the Imagination moldeth these into agreeable Scenes, pursuing Pleasure, not Truth.

ON the Vigour wherewith this latter Operation is exerted dependeth chiefly Excellence in the imitative Arts. The Painter can draw Figures more finely proportioned, can throw greater Variety into his Landskips, make his
Trees

Trees more shady, and enrich his Flowers with brighter Colours, than the Hand of Nature hath bestowed. The Poet may fill his Battles with more Horror, may add more Fury to his Tempests, inspire his Heroes with nobler Sentiments, and embellish his Narration with Circumstances more diverse and more affecting, than are to be found in real Existence, or historical Record: And in Proportion as they perform these Things with greater Energy, they are deemed more excellent in their Art, obtaining, by Means of this Power, a sovereign Empire over the Imaginations of those to whom their Works are addressed.

Now to apply these Observations to the Point before us: We have here discovered to us an Operation of the Mind, which must needs have mighty Influence in Oratory. A rich and strong Imagination is not less powerful here, than in the other Arts above-mentioned. Rich, it charms by presenting a Variety of Images, beautiful and new: Strong, it presents them lively and glowing, so as to convey and impress deeply on the Hearer's Mind the same Images.

Now this is a necessary Source of Ornament, which an Orator cannot, without greatly weakening his own Power, neglect. If to satisfy the Understanding he must follow Nature and Truth, he must set off and embellish these to win the Imagination. If Reason makes Discourse convincing, Passion vehemence, a fine Imagination

Imagination, renders it beautiful and charming.

FROM whence it happens, that they who speak to it chiefly are very apt to be misled : The flowery Roads through which it guides are so amusing, that one goeth far astray before he is aware. Such are they who indulge themselves in pleasing Descriptions, gay Allusions, ingenious Allegories, lively Comparisons, who play in Metaphors, glitter in Oppositions, swell in Hyperboles ; which seldom promote the main End of Speaking, as leading from the Purpose ; and are besides, on account of their Gaudiness, very displeasing to a Man of Sense. It should be our Business to aim at a judicious Use of Imagination, which undoubtedly bringeth much Advantage to Discourse, softening the Severity of Reason, winning Attention and Good-will : Which judicious Use we may define to consist chiefly herein ; “ Never to employ it except “ in the lighter Parts ; so as to illustrate the “ more serious, not to obscure.”

ONE Thing remark ; “ Imagination is more “ contrary to Passion, than it is to Reason.” For in the closest Argument some of it's liveliest Strokes may find Place ; but it is utterly inconsistent with the Pathetick : Where-ever you would affect much, beware of mingling Sal-lies of Fancy ; be simple, be plain, be natural. Instances of Failures in this Article you may see in *Ovid*, *Lucan*, and *Seneca* ; innumerable in modern Tragedies, where you may observe Rage venting it's Fury in harmonious Simile, and

and Sorrow pouring out it's Tears through all the Brilliancy of quaint Antithesis.

I do not acquit *Shakespear* of this Fault: But it appeareth from a Passage in his Works, that however unacquainted he is supposed to have been with the Rules of Criticism, yet he knew this, even in committing it, to be a Fault: The Passage is remarkable; *Ross* is introduced, relating the miserable Estate of *Scotland* under the Usurpation of *Macbeth*, in these Words:

“ Alas, poor Country!
Almost afraid to know itself; it cannot
Be call'd our Mother, but our Grave; where
nothing,
But who knows nothing, is once seen to smile.
Where Sighs, and Groans, and Shrieks that
rend the Air,
Are made, not mark'd: Where violent Sorrow
seems
A modern Ecstasy. The dead Man's Knell
Is there scarce ask'd for whom; and good
Men's Lives
Expire before the Flowers in their Caps,
Dying or e'er they sicken.”

IN Reply to which, *Macduff* observes very justly;

O Relation

Too nice, and yet too true!

AND the Ground of this Remark is not difficult to find; for all strong Passion is serious; it must employ the whole Soul. Points and
Turns.

Turns absolutely destroy it. And you are to remark, that Passion being in the Order of Nature before Imagination, you are to give it the first Place: He is more an Orator who affects, than he who entertains.

THE fourth Faculty of our Nature is *Sense*: In order chiefly to please which, a Care of Style becomes necessary, that it should be musical and agreeable to the Ear; a Care, to which the Antients applied themselves with incredible Labour. It seemeth strange, at first Sight, to observe a Person of *Aristotle's* deep Knowledge and solid Judgment, so exceedingly accurate as we find him to be, in a Point thus apparently slight, delivering, as he doth, Precepts concerning the ranging of Words according to the Quantity of Syllables in certain Feet, so that each Period should have a numerous Cadence, and each Member flow in due Time and Measure.

WE can account for this only from the Necessity which the Speaker then lay under of employing this minute Care. The Ears of the *Athenians* were so delicate, as to be offended with the least Violation of this Cadence. At the same Time it must be owned, that this is a Degree of Nicety, of which, in Fact, we have but a faint Notion. Nay, we find in antient Criticks Passages celebrated for Exactness of this Sort, the Beauty of which absolutely escapeth us. It may be doubted, whether we should easily distinguish between what is so highly

highly extolled, and that which perhaps would not have been endured.

By the Way, this Remark shews, in a strong Light, an Article before treated of, the Vanity of labouring to compose, or of admiring exceedingly when composed, rhetorical or poetical Performances at this Time in the *Greek* or *Roman* Languages: In which we understand but faintly perfect Purity and Force: But of this important Article now mentioned, Numbers and Harmony, we have no distinct Conception at all. In our own Language, happily, this scrupulous Accuracy is not required; yet even here, we are by no Means exempted from all Care of this Kind, free to neglect the Judgment of Sense: There are Rules here also built upon the same Foundation, but varying from the different Genius of the Tongue; which I shall speak of more at large in my next Lecture.

IN the mean Time, that I may give you in one View my whole Sense of this Article, Ornament, I shall conclude with laying before you an Idea of a Speaker perfect herein.

He considers well before-hand the Subject he is about to enter upon; whether it requires to be explained only, or demands Proof likewise; or whether, needing both these, it doth besides interest the Passions of the Hearers. To judge rightly hereof, he substitutes himself in the Place of his Hearers: If one should arise before me to speak upon this Point, saith he, what would I expect? Explanation, Arguments, Pathetic,

Pathetic, Imagination. He proceedeth accordingly.

IF his Subject be a complex one, he weighs the several Parts of it distinctly; here he expounds, there argues, again affects; in another Place, softens the Rigour of Reason and Tumult of Passion with the gayer Colours of Fancy. He is always pure, clear, and harmonious in his Style; and is more especially attentive to suit it to the Occasion: It seems to spring from his Subject, and the Words wait ready, without his Industry, to cloath his Thoughts, as fast as they rise in his Mind. He is plain and modest in proposing; distinct and accurate in unfolding; weighty and pressing in confirming; in the Application touching, warming, penetrating. He is close, connected; full of Dignity and Energy in Reasoning; clear and distinct in explaining; lively and short in relating; exact, though concise, in describing; quick, rapid, animated in Passion.

HE mingles the Fire of the Poet with the Simplicity of the Philosopher, and the grave Majesty of the Historian; is sparing of Digressions, easy in Transitions, accurate in Comparisons, weighty in Reflexions. Never more artful than in concealing Art. Seeming most natural, where most skilful; most easy, where he laboureth most; correct with Spirit; entertaining with Solidity; with seeming Liberty observing always strict Method; never appearing to wander, but in order to make his Return more effectual; nor seeking to please, but with
a View

a View to persuade. Still gratifying your Curiosity with somewhat new, yet still keeping it up by a Prospect of more; ever rewarding your Attention, at the same Time redoubling it. At every Step, as in ascending a high Hill, he presents to you a new Prospect, with a Glimpse of more, opening behind. Thus, still satisfied, still unsatisfied, you are led on from Expectation to Expectation, and remain in Suspense until you arrive at the Summit, the Close and winding up of all; from whence you see the Scheme compleat, one just, well-conducted Whole; and the Mind entirely acquiesceth in it.



LECTURE the Fourteenth.

Of COMPOSITION.

THE several Parts of Rhetorick are so closely connected, that it is scarcely possible to treat of one Branch, without anticipating, in some Measure, what is to be explained afterwards, or repeating what hath been said before. The same Objects recur, although in different Points of View. I take Notice of this, because, in speaking of Ornament in general, I was obliged to mention some Articles, which I proceed now to discourse of more fully: And I am willing to hope, that such former imperfect Mention will not cause to appear superfluous, or to prove tiresome, what I now propose to consider more at large. Some Figures are grouped, of which you get a partial Glympe; but this preventeth not your beholding the same afterwards with Pleasure, when drawn out single and at full Length.

THERE are many Ways of expressing the same Thought; arising from hence, that different Words convey the same Notions, and the Manner of disposing these Words may be various. Yet among these, generally speaking, there

there is but one perfect, one that renders the Thought with all possible Compleatness: As in viewing a Picture there is one Point, in which the Whole appears exact in every Lineament, from whence the Light and Shade are seen justly distributed; beyond, or short of which, there is always somewhat of Confusion.

FROM hence it is manifest, that to chuse the best Expression is a Work of Skill, even in a short Course of Thought; but, where the Chain is long, as in a considerable Performance, in a whole Discourse, the Variety being greatly increased, renders it a Work of mighty Difficulty. This Reflexion leadeth to the Consideration of that Branch of Eloquence, which we name COMPOSITION; by which is meant, "The due Arrangement of Words with Regard to Signification and Sound."

WITH respect to the former, Signification, they are to be placed in such Manner, that their Sense may appear distinct and clear; concerning which Part, I have nothing material to add to what hath been already said. The latter, the Arrangement of Words with respect to Sound, I shall now proceed to enlarge upon.

I SUPPOSE that you have chosen the most proper Words for expressing your Thoughts, which requireth a perfect Knowledge of the Language you write in; and that I assume as granted, in the present Case, to be your native one, holding it not possible to be compleatly Master, so as to vary Expression at Will and always properly, of a dead Language.

Q 2

YOUR

YOUR next Care must be to place these Words in such Order, that they may in no Case offend, should, in general, please the Ear. I make this Distinction, because in Matters of meer Argument or Instruction it is requisite that Language should have the Grace of Harmony, and please in order to persuade.

THE *Greeks* very early applied themselves to cultivate this Art, and attained to a Degree of Perfection in it which no other People, not all the Industry of the *Romans*, who from Imitators became Rivals, could equal. *Dionysius of Halicarnassus* hath left a Treatise [a], which shews with what wonderful Attention they studied, and to what Nicety, scarcely conceivable, they carried their Censures in this Point. The Work itself, as being of moderate Length, and containing many curious Remarks, I shall not attempt to abridge; but recommend it to your Perusal.

INDEED the Study of the *Greek* Originals is useful to us, not only in the Article we now treat of, as they afford the best Models in this Way, in the Art of Composition; but also, because their Language bears a peculiar Resemblance to our own. Whosoever hath attempted to render a *Greek* Classic into *English*, must have observed a Similitude between the Idioms of the two Tongues, and that the one floweth oftentimes naturally into the other. And in comparing some *Latin* Interpretations with those in our own Tongue, I think, that I have perceived

[a]-Of the Composition of Words.

perceived the Turn of the Original to be much better preserved in the latter.

THERE is not any Thing; about which Commentators have been more divided, than the precise Meaning of those Precepts, delivered by the Antients, concerning the Observation of certain Numbers and Feet in Prose. That this was esteemed not an indifferent or light Matter, is evident from the curious Detail into which the most famous Criticks [b] have entered concerning it, and the great Stress they always lay upon it. The Truth is, Doubts and Disputes herein should not be wondered at. The Subject seems to me one of those, which it is impossible for us distinctly to comprehend: For the Whole is grounded in the Manner of Pronunciation peculiar to that People, including the Tones and Inflexions of the Voice, upon which the Length or Shortness of the Syllables, and therefore these Feet, must in a great Measure depend. Now of these we cannot, at this Distance of Time, form any clear Conception.

EVEN in Verse, where the Measure, as regularly returning, is exactly known, we are yet ignorant of the right Pronunciation; nor do we, in our Manner of Reading, make any Distinction between long and short Vowels in many, I might say in most Cases [c]; which, we cannot doubt, were accurately distinguished

Q₃

in

[b] ARISTOTLE, CICERO, DIONYSIUS of *Halicar-*
nassus, QUINTILIAN, LONGINUS.

[c] As in the first, and often in the last Syllables.

in their Speech: Much more ignorant must we be in the Feet of Prose, which depend upon the Ear alone, not being subjected to any fixed Rule, nor returning at known Intervals.

THERE cannot be a stronger Argument of the Truth of what I have now been saying, than the Case of Accents, which were an Invention of modern *Greeks* to preserve the several Tones used by the Antients in speaking: And of what Utility have they been? They have occasioned endless Disputes about their true Use: They gave Rise to a most unreasonable Error, which prevailed widely, and is not yet rooted out, that of giving up Quantity to Accent, the pronouncing of the same Words in Verse and in Prose altogether differently. And they have rendered it an extremely difficult Work to print *Greek* correctly; without bringing, so far as I can understand, any, at least any considerable Advantage. In Truth, the Intention could not be answered; Tones in Speech being innumerable cannot be preserved by Marks, at least of this Kind.

THIS Nicety, therefore, of rythmical or measured Prose, at best, we can only guess at; and it seems the most prudent Way to give it up rather as Matter of uncertain Speculation, than to lay out upon it unprofitable Study; much less should we make it the Ground of Debate and Controversy. Strong Marks, I confess, of this Skill one may discover in the Writings of the Antients; but in a Point so uncertain, a great deal of Imagination, Prejudice, even Enthusiasm,

thusiasm, may enter ; and it seemeth not safe to indulge very much to such Curiosity, never useful, often visionary.

PASSIONATE Admirers of antient Eloquence have fancied, that they might improve our own, by transferring these Rules of rythmical Composition, and fitting them to the *English* Language. Soon after the Revival of Letters, the same Project was attempted with regard to Poesy. We have at this Day in *Italian* and *French*, as well as in our own Tongue, many Essays of this Kind remaining, of Hexameters, Alcaicks, and Sapphicks, some by celebrated Writers [d]. And whoever will be at the Pains of reading these, cannot wonder that the Project was dropped, I suppose for ever ; nothing being more forced, more lame, and unpleasing, than such Performances.

If this Attempt proved thus unsuccessful in the *Italian* Language, which so nearly resembles the *Latin*, it must be despaired of in both the others, abounding as they do in Monosyllables, and of Consequence falling less easily into Feet. I cannot help considering this other Attempt of fitting our Prose to the Rules of the antient Rythmus or Measure as an Enterprize of the same Kind ; or rather still more chimerical, as it is more difficult to resolve Prose into Feet than Verse, for the Reason before-mentioned ; in Verse they are distinctly marked ; the Ear alone judges in the other. From all which I would conclude
it

[d] TRISSINO. RONARD. SIR PHILIP SYDNEY.

it to be a fruitless Attempt, wherein we should find thrown away much Labour, that might be otherwise usefully employed.

In rejecting this Nicety, I would not however be thought to mean, that none, or little Care should be taken in the placing of Words. Sound hath great Influence, and whatsoever offends the Ear, will not easily gain Admission into the Mind; it is presented with Disadvantage; whence the Necessity of arranging the words skilfully. But herein the Turn, the Contexture, what is usually named the Genius of the Tongue, must be consulted; for the Care which is successful in one, may be superfluous or hurtful in another. I shall go on to mention such Observations as have occurred to me, with Relation to this Matter, in our own.

WE have already taken Notice of it, as the first Thing to be considered after the Choice of proper Words, “to place them so as that the “Sense may be *clear*.” All Transposition, whether used for the Sake of Emphasis or Harmony, if it do materially hurt Perspicuity, is to be condemned, as destroying the main End of Language; for who speaks or writes without designing to be understood? Herein the *Roman* Writers have been charged with being faulty.

NEXT, it is required, “that this Order should “never be such as to shock the Ear with jarring Sounds:” For Instance, by the Concourse

course of long and open Vowels. [e] A *French* Poet is said to have been so exact in this Article, that no such *Hiatus* is to be found in his Works. And some late Writers of that Nation contend to have the Rule extended to Prose : A Degree of Strictness, which must be very burthensome, and may, as I think, have an ill Effect, by rendering the Stile languid and enervate [f].

THE *Romans* avoided this clashing of Vowels in Verse by Elisions, which became under the Management of their best Poets a Source of Beauty, for Elisions, so far as we can judge, are an Ornament to *Virgil's* Versification. Something of this Kind *Milton* attempted, although sparingly, to introduce among us, wherein however he hath not been followed.

THE *Greeks* we find admitted this Meeting of Vowels without Elision ; in this, as in many other Particulars, approaching more nearly to the Form of our own Language.

BUT some Cautions are necessary to be observed. " Not to permit this Concourse of Vowels frequently." " Never in very quick Succession." " Especially not in pleasing Subjects, which demands Smoothness, and, " if I may be allowed to use the Word, Americanity of Stile." Which points out another Rule, " Such clashing may be happily employed

[e] MALHERBE.

[f] Habet enim ille tanquam hiatus concursu vocalium molle quiddam, & quod indicet non ingrati negligentiam de re hominis magis quam de verbis laborantis.

Cicer. de Orat.

“ployed on Occasions that suit with a Stile
“flow, rough, and difficult.”

A SECOND Rule is, “Be on your Guard
“against Monosyllables, too frequent in our
“Language.” You may find twenty of these
together even in our good Writers, which render
the Speech harsh, heavy, embarrassed. It
should be your Care to avoid this Fault: Crowd
not such together; but, if it be possible, inter-
pose at proper Distances Words of Length to
smooth and support these broken disjointed
Tones, by some Modulation and Continuity of
Sound.

THIRDLY. “The Length of Periods de-
“serves Attention.” When the Language be-
gan to be polished, our early Writers extend-
ed their Periods to a Length oftentimes exces-
sive: They ran one Sentiment into another in
a continued Chain without Interruption, some-
times for Pages together; in which Practice
there are three Evils; “This Length causes
“some Degree of Obscurity. It overburthens
“the Memory. And is also displeasing to the
“Ear.” For Nature hath in this respect pre-
scribed certain Limits, beyond which every
Thing displeaseth. These Limits are in gen-
eral determined by our own Frame; as in par-
ticular Cases by the Power of the Speaker:
Whatsoever you can speak distinctly, without
being obliged to pause improperly for Breath,
or to precipitate your last Words, may be com-
prized in a Period. Lengthen it beyond this
Bound, the Speaker suffers, and with him the
Hearer.

Hearer. Instances of this Fault we find in an excellent Writer, Lord *Clarendon*; neither are *Hooker* and *Rawleigh*, scarcely indeed any of that Age, free from it.

MODERNS, observing the Inconvenience of this Manner, have been very careful to avoid it; but frequently by running into a contrary, and perhaps more faulty Extream, dividing their Sense, breaking as it were and splitting it into very short Sentences; so that they present you with a new Period almost in every Line.

THIS Practice hath some ill Effects in common with the other; it causeth Obscurity by cramping the Expression, and by affected Conciseness; it burthens the Memory by presenting to it many minute Objects: And it hath this peculiar Fault besides, that it is destructive of Harmony. Long Periods may give Majesty and Pomp to Discourse, these curtail it of its due Proportion; if those sometimes overload the Ear, these always defraud and disappoint it: A Prospect of the Sea bounded by no fixed Object doth indeed soon tire; but it is much worse to be hemmed in on all Sides, to have your View stopped at every second Step you make.

ONE Cause of this shortened Stile hath been assigned above, namely a Sollicitude to avoid the opposite Fault: Another less obvious hath occurred to me, which I shall mention, and leave to your Judgment.

POESY as it began before, so hath it in every Country much influenced Prose, polishing this

as

as itself improved, and in its own Decline corrupting. In Queen *Elizabeth's* Time, the Kind of Versification which prevailed most was the Stanza; which, tho' an harmonious and majestick Measure, as we see in the Muse of *Spencer*, was liable to one Fault; being very long, it tempted the Poet to lengthen out his Thought to its own Extent; thus weakening both Sense and Stile. To the same March the Prose of those Times conformed its Gait, being full, sounding, and flowing in Luxuri-
 ancy of Expression, in extended and redundant Periods.

AFTERWARDS Couplets, improved by *Waller* and perfected by *Dryden*, became the reigning poetick Stile; in which the constant Return of Rhime cramped the Sense, usually to a Distick: The Infection whereof quickly, as I imagine, reached Prose, which about the same Time began to march in short and broken Steps; like one accustomed to Fetters, who when set free shall yet by Force of Habit move in contracted Steps. Accordingly we find that among the *French*, where the same kind of heroick Verse prevailed, it went attended by Prose of the like narrow Gait.

WHICH Reasoning seems farther confirmed by observing what passed beyond the *Alps*. The Poesy of *Italy* in its most flourishing Days was in [g] Stanza: The Stile of Prose was then long

[g] Named, Rime Octave, as consisting of eight Lines, this is the Measure used by *ARIOSTO* and *TASSO*.

long as you may see in *Guicciardino*, Father *Paul*, and *Davila*, much more than it was in *Boccace* long before, or in *Bentivoglio* who flourished after them.

THE Precepts I would deduce from the whole are these. "Observe a reasonable Limit in Periods, never exceeding the usual Power of the Breath to utter with Ease; which may be about the Length of six of our heroick Verses [*b*]."

"SELDOM let two, never three of this Extent succeed each other."

"AVOID no less the contrary Extreme of short Sentences, which are unmusical, harsh; abrupt. Especially string not together many such." The best Method is, "To mingle those of each Kind;" so may the long derive Vigour and Vivacity from the short, these, Numbers and Harmony from the long.

FOURTHLY, As Periods consist usually of several Members; "you should take the same Care in each, as of the whole." If there be four or six Members, which last Number a Period should very rarely if ever exceed, they should bear a just Proportion to each other, either nearly equal, or, what is better, unequal in such Manner, that they should go
on

[*b*] SPENCER's Stanza consists of nine Lines; —the last an Alexandrine.

CICERO prescribes the Length of four Hexameter Lines as usually the utmost for a Period: —Equatwor, quasi hexametrorum instar versuum quod sit, constat *fere* plena comprehensio. Cic. de Orat.

on lengthening, and the longest close ; for the Ear is in that Case filled, and acquiesceth in the Sound as compleat. If there be but two Members, this latter Condition should be observed ; only one Caution is to be used ; suffer not many Periods of two Members to follow ; because this giveth Stiffness and disagreeable Monotony to Discourse : At least the Members should be different, equal in some, in others unequal.

Next in the uniting of Periods, “ Much Attention is required, to make the Joints “ smooth and close, both for Clearness of Sense, “ and Gracefulness of Stile.” Observe that nothing be loose, clumsy, imperfect ; for one of the most common Faults in Writing, is Ignorance or Negligence with regard to the connecting Particles.

“ BE careful that weaker Expressions do “ not follow stronger ; [1] Let them rise in Energy, closing with the strongest.”

“ BE sparing in the Use of Epithets and Syn- “ onomous Terms, which clog the Discourse “ with idle Sounds.”

“ THE principal Care of Harmony respects “ the Close,” for that being the last Sound left upon the Ear dwells there, and remains with

[1] As in this Line,
She moves a Goddess, and——*she looks a Queen.*

POPE'S HOM. Book 3.

And in the latter of these two Lines,
High Heav'n with trembling the dread Signal took,
And all * *Olympus* to the Center shook. POP. HOM. B. 1.

* *The Mountain Olympus.*

with the Hearer : the Voice likewise naturally falling there is frequently lost, and suppresseth the last Syllable : For this Reason, it were best, that the concluding Word should be one of Length, or ending with long Syllables, that the Voice dwelling upon it might prevent or lessen this Inconvenience ; so that we should, if possible, avoid ending with a Monosyllable, especially a short one, which it is very difficult to pronounce distinctly and properly in that Situation.

THESE are general Rules, which should be observed, where-ever the Language permits without Prejudice to the Sense, for the Sense is ever to be preferred : In which Respect, I am sensible that a superstitious Adherence to these or any other Rules relating to Harmony must be hurtful : Herein both *Greeks* and *Romans* had greatly the Advantage ; the former from the natural Sweetness and Copiousness of their Tongue abounding with harmonious Words ; the other from the Liberty they took of transposing the Verb or any Word of most Importance to the End ; a Liberty indeed, as we remarked before, turned into Licence ; in which Practice even *Cicero* was charged by his Cotemporaries with Affectation, on Account of his frequently concluding Periods, with an *Esse videatur*.

I SHALL not enter into several minute Remarks, which however might have their Use, but the Time and my Design allow not of them. Such are these, “ Avoid putting together many
“ Words

" Words of the same Sound. Let not Mem-
 " bers of Periods end with like Sounds, which
 " often occur. Shun frequent Hissings of
 " Plural Nouns, and of Verbs ending in the
 " Letter S. Shun likewise Tenses of Verbs,
 " which thrust together by Elision rough Con-
 " sonants, as *judg'd*, *disturb'd*, *alleg'd*; which
 " you may avoid by restoring the suppressed
 " Vowel, or by using the Expletives or rather
 " Signs of the Tenses, *did* or *both*. Set not
 " out in the Opening of a Paragraph with
 " harsh Sounds; for the first Words are al-
 " ways remarked. Avoid the Measure of
 " Verse, and Uniformity of Close," But leave-
 " ing these and such like to each Person's own
 " Observation, I shall add one Remark, which
 " appears to be of Consequence.

" THE Sound should be conformable to the
 " Sense." Every Passion hath it's peculiar
 " Stile: Grief speaketh in broken disjointed
 " Accents: Anger bursteth out impetuously in a
 " Torrent of Words, ready, quick, rapid, re-
 " dundant: Joy expresseth itself in Numbers
 " light and flowing, full of Chearfulness and Vi-
 " vacity. The attributing to one Passion the
 " Language proper to another is an Offence
 " against Nature and Reason: It is the same Im-
 " propriety, as it would be in a Musician to set
 " joyful Scenes to melancholy Measures, or to
 " give Hope and Despair the same Movement.

WE may extend this farther. " A good
 " Speaker even in Descriptions and Allusions
 " would

“ would suit his Stile to the Subject.” A Discourse that representeth Images of Horror, should flow in a different Measure from one, that conveyeth pleasing Ideas : And herein Nature favoureth, inclining Men in the Formation of Names to preserve a Correspondence between the Sound and Object, at least in remarkable Cases ; and this Conformity we actually find in all Languages ; shocking Things have harsh Names ; the pleasing, usually soft and melodious Appellations.

EVERY one hath observed Marks of the Care now prescribed in Poets. Every Book of Criticism abounds with Instances of it from *Homer* and *Virgil* ; and not fewer, I believe, nor less beautiful might be drawn from our own *Milton* : Some of which give me Leave to mention ; you may be led thereby to remark many others,

[*k*] “ Immediately the Mountains *huge* appear
Emergent, and their *broad bare Backs upheave*
Into the Skies.

[*l*] “ Nature from her Seat,
Sighing, — gave Signs of Woe.”

[*m*] “ Thee another Flood
Of Tears and Sorrow, — *a Flood* thee also
drown’d.”

[*n*] Plumb down he drops
Ten thousand Fathom deep.”

[*k*] Parad. Lost, Book vii. [*l*] Book ix. [*m*] Book x.
[*n*] Book xii.

R

“ Awake,

[o] “ Awake, arise, or be for ever fallen.”

[p] “ O’er Bog, o’er Steep, thro’ strait, rough,
“ dense, or rare,

“ He swims, or sinks, or wades, or creeps, or
“ flies.”

The Opposition between the two following Descriptions is remarkably beautiful :

[q] “ On a sudden open fly,
With impetuous Recoil and jarring Sound,
Th’ infernal Doors, and on their Hinges grate
Harsh Thunder.”

[r] “ Heav’n open’d wide
Her ever-during Gates, harmonious Sound,
On golden Hinges turning.”

[s] Learned Criticks have remarked the same Care, and brought Instances of it from Prose Writers, especially among the *Greeks*. But I acknowledge, that, in this latter Case, the Observations do not at first Sight appear to be as just, nor the Instances so strong and certain, as in the Poets. The Reason of which I take to be this :

ORATORS, whose Business it is to persuade, not daring openly to depart from the common Manner of Speech, for that would prejudice their Hearers against them, which Poets, professing

[o] *Parad. Lost*, Book i. [p] Book ii. [q] Book ii.
[r] Book vi.

[s] *Longinus* hath from *Demosthenes* ; and more especially *Dionysius* from that Orator, in the above-mentioned Treatise of the Composition of Words.

feeling chiefly to please, are free to do, find it necessary to use Art, and to conceal their Art : The good Effect may be, in some Degree, felt by all ; but the Address used in procuring it is discoverable only to sharp and watchful Eyes. This is the Heart of Man ; we love to be agreeably deceived, but we rise up in Indignation against a declared Intent of deceiving us ; too fond of Pleasure to love strict Truth, too proud to seem fond of ought but Truth.

WHICH Remark points out a very useful Limitation to the Rule laid down.

“ In this conforming Sound to Sense, keep within certain Limits.” In describing uncouth Objects, and in harsh Passions, your Style should be industriously roughened, but not so as to offend the Ear : Neither, in opposite Cases, should it be softened into Weakness and Effeminacy. Poets, by carrying the Rule into Excess, offend often in both Ways. Of the first Sort seems to be the Translation of the beautiful Lines in the Iliad [1].

First march the heavy Mules, securely slow,
O'er Hills, o'er Dales, o'er Craggs, o'er Rocks,
they go ;
Jumping high o'er the Shrubs of the rough
Ground,
Rattle the clatt'ring Cars, and the shock'd
Axles bound.

R 2

IN

[1] Book xxiii. POPE's Homer.

[1] πρὸ δ' αἶψ' Ὀυφνὴς κίον αὐτῶν ;

Πολλὰ δ' αὖτ' αὐτὰ, κατὰντα, παρὰντα τι, δοκίμια τ' ἔλθον.

IN the following Line, how naturally do the Trees fall in the Original, in a sudden and broken Cadence,

ταὶ δὲ μεγάλα κτυπεύουσι

τιπτος.

Which, in the Translation, seems to me quite over-laboured.

—deep-echoing groan the Thickets brown,
Then rustling, crackling, crashing, thunder
down.

WHAT is this but a fine Genius, who, striving to keep Pace with a great one, overshooteth himself? His Muse within certain Bounds enchantingly melodious, seeking to equal the Sound of the *Greek* Trumpet, raiseth her Voice until it well nigh cracks. It is *Strada's* Nightingale, that, labouring to match the Variety and Tones of the Lyre, swelleth, straineth, tortureth her whole Frame; at length falls breathless on the victorious Harp.

INSTANCES faulty in the other, the soft and florid Way, abound in our Poets; some might, I think, be drawn from the same Work: Such is the Speech of *Paris* to *Helen*, in the third Book; and some Passages in the Episode of *Juno* laying *Jupiter* asleep on Mount *Ida*, in the fourteenth.

I HAVE been sometimes tempted to imagine this Line of *Virgil* less exact in the Language, than is usual with that most accurate Writer:

“ Et

[u] “ *Et sola in ficcâ secum spatiat^r arenâ.*”

Three successive Spondees, so many Words beginning with S, a Letter of difficult Pronunciation, and ending with ā, a long and open Vowel, express admirably slow and solitary Walking: But are not the Terms *sola* and *secum* the very same in Sense, and one superfluous?

So difficult is it to keep the due Mean: Pass but the Limit, the greatest Beauties become Faults: And I am apt to think, that the Refinement of an eminent Musician, mentioned by Pope in this Line,

[w] “ And *Jove's* own Thunders follow *Mars's*
“ Drums,”

who employed Cannon to fill up his * Chorus in a rejoicing Anthem, was a Transgression of the Kind now mentioned, an outrageous Imitation of Nature.

BUT to return to Orators. If it be fit that Poets, the Votaries of Fiction, should keep within due Bounds, in this Article of Ornament; it is much more necessary that these others should, because the Dress of Truth, whom they serve, is more severe. The general Idea of Beauty is the same to both; but these must be discreet and chaste: To these, Beauties border on Faults, a Step beyond Excellence is Defect, nay Meanness. Which leads
to

[u] And wanders *by himself* on the dry Strand
Alone.

[w] *Dunciad*, Book iv. line 68.

* Mr. Handel.

246 LECTURES concerning Lect. 14.
to a general Reflection that shall close this
Lecture.

THERE is always Hazard to an Orator in endeavouring to excel. Whence every one who means to speak in publick should ask himself.

• “ SHALL I content myself with being meer-
“ ly plain and reasonable, thus be a Speaker
“ blameless, and it is likely not unuseful? Or
“ shall I aim at Excellence, thus risk Disgrace?”
Weigh well your own Abilities, and act accordingly.



LECTURE

LECTURE the Fifteenth,

Of FIGURES, or TROPES.

CLEARNESS, Propriety, and Harmony, are not sufficient to answer the Ends of Oratory, which require beside these, that Discourse should be lively and animated: To this Purpose the Use of Figures is necessary; concerning which I now proceed to make some Observations.

It is a Question which hath received various Answers, and occasioned no small Debate, whence it cometh to pass, that Figures render Discourse more pleasing: What is there in the Mind of Man, which disposeth it to entertain with more Delight Notions conveyed to it in this Disguise, than in their own natural Form?

THE Variety of Opinions concerning this Point seemeth to have sprung from hence, that different Men, fixing upon different Causes, have persisted in reducing the Effect, each to the Cause assigned by himself, excluding all others; to the Production of which Effect several, perhaps many, do concur. I will explain myself.

FIRST. It hath been observed long ago, indeed Instances occur every Day in Proof of it,
that

that the Mind is pleased with Things uncommon and new: Now Figurative Speech hath this Charm of Novelty to recommend it, for leaving the usual Track, it taketh you thro' Paths untrodden and unexpected; you see a certain Point laid down to be proved; you have a general Notion of the Arguments likely to be made use of to this Purpose; but, instead of having these placed before you in the common Form, you find them in one very different, and the Knowledge you sought for communicated in Expressions altogether foreign, yet these conducted by such happy Skill, that they lead you as rightly and shortly to the End in View, as the plainest and most literal: Thus you are entertained in your Journey without being retarded.

ANOTHER Cause that recommendeth Figures, those especially distinguished by the Name of *Tropes*, to our liking, is the Pleasure which the Mind naturally feels in *Comparison*. When a Word, which in its original Sense conveyeth a certain Idea to the Mind, is used in such Manner, as together with this to convey another, connected to the first by a natural Resemblance; yet so that this latter accessory Idea becomes now the Principal; here the Mind hath the Pleasure of contemplating at once two Images, yet without Confusion: Nay, with this Advantage, that by Means of such Comparison the principal Image becomes more bright and striking: As in these Examples,

“ [a] Now laugh the Fields.”—

“ [b] Admires

“ [a] Nunc rident agri.

V I R G.

“ [b] Admires new Leaves and Apples not
“ it's own.”

“ [c] With Floods and Whirlwinds of tem-
“ pestuous Fire.”

THE Pleasure received from the imitative Arts hath it's Ground in this Love of Comparison. Thus we are delighted with the Likeness between the Forms and Colours of Nature, and those taken from her by the Pencil: Nay, we are often pleased with seeing Nature imitate as it were herself, Reflecting to our Sight the Landships of Woods, and Hills, and Skyes, portrayed on the glassy Surface of untroubled Water: Something whereof I think there certainly is in the present Case, in the Use of *Metaphors* or *Translations*.

To which you should add, that these Comparisons are frequently drawn from Objects in themselves beautiful, which, being of Course pleasing, diffuse new Charms as well as Light over a whole Discourse.

OTHER Causes of less Influence might be assigned, but I hasten to the Chief and most Universal.

The truest Representations of Nature please most: And it is for this Reason, that Figures are agreeable, being the Voice of Nature, when rightly used, the Way wherein she expresseth herself on all such Occasions. “ Yet how may
“ this be? Are not Figures artificial Speech, and
“ considered as such? In what Sense then do I
“ stile

“ [b] *Miraturque novas frondes et non sua poma.* VIRG.

“ [c] *Milton's Paradise Lost.* Book 1.

“ stile them the Voice and Language of Nature?” This will need some Explanation.

DETERMINE first, what are the Occasions, upon which Figures are properly employed. Are they not chiefly those, in which the Mind is seized, warmed, transported by a sudden or strong Passion, as Admiration, Astonishment, Love, Rage? Now consult the great Book of Nature, the Original and Model of all true Art:---How do all, young and old, learned and illiterate, Men and Women, express themselves in such Conjectures? Is their Discourse clear, direct, and flowing? Or rather is it not disturbed, broken, disjointed? The Mind overcharged by Passion, labouring, yet unable to pour it all forth, maketh every Effort, struggles in vain for Words answerable to it's Ideas, starteth from Hint to Hint, heapeth Images upon Images, and painteth it's own Disorder in the Irregularity and Confusion of it's Language. What doth Indignation? Invoke Heaven and Earth, and seek to interest all Nature in it's Quarrel. Thus *Dido*-----

“ [d] Be Arms oppos'd to Arms, be Shore
“ to Shore,
“ May ev'n our Seas with adverse Billows roar,
“ And ye, my Sons, pursue thro' ev'ry Age
“ His Offspring with hereditary Rage.”---
What saith Revenge,

“ [e] Absent

[d] *Litora litoribus contraria, fluctibus undas,
Imprecor, arma armis; pugnent ipsique nepotes que.*
Vine. *Æneid* 4.

“ [e] Absent I'll torture thee--a vengeful Shade
 “ Pursue; Wretch! dearly shall thy Crimes be
 “ paid.”

----- [f] No, let us rather chuse,
 Arm'd with Hell-flames and Fury, all at once
 O'er Heav'n's high Tow'rs to force resistless Way,
 Turning our Tortures into horrid Arms
 Against the Torturer.”

What is the Language of Grief?
 “ O Woods, O Fountains, Hillocks, Dales, and
 Bow'rs,
 With other Echo late I taught your Shades
 To answer, and resound far other Song!”
 Of Remorse and Shame?

----- “ [g] Cover me ye Pines,
 Ye Cedars with innumerable Boughs
 Hide me.”

FROM these Considerations it appears, that
 Figurative Speech is so far from being, as it hath
 been oftentimes represented, merely artificial,
 and a Departure from Nature, that it is a faith-
 ful Image of Nature. Inward Emotion display-
 eth itself as readily in the Language as in the
 Features; and he, who from the Circumstances
 he describeth, or Subject of which he treateth,
 ought to be, or appear to be possess'd with a strong
 Passion, yet speaketh in a calm, untroubled Ea-
 siness of Stile, acteth as much against Nature,

as

[e] ——— Sequar atris ignibus absens,
 Omnibus umbra locis adero, dabis, improbe, pœnas.
 VIRG. Æneid.

[f] MILTON, Book ii.

[g] ——— Book x.

as doth the Man who would express great inward Agitation of Mind by a smooth unaltered Serenity of Countenance.

FIGURES are the Language of Passion; Universal Experience demonstrates this to be the Case, as all of every Rank and Capacity, who are under the Influence of such Passion, speak Figuratively: Now it is acknowledged, that the Orator in almost all Causes of Moment findeth it requisite to excite some Passion in his Hearer, which he cannot otherwise accomplish than by feeling, or seeming himself to feel the same: And how shall he assume this Appearance? How? But by making Use of the Language, which Nature hath rendered inseparable from the Passions. If you are enflamed with Anger or softened with Pity, speak to me as Men are wont to do, while they are under the Power of such Emotions: Otherwise you talk in vain; I shall either not regard you at all, or shall turn away from you as an Impostor. Nature hath rendered Passions, wheresoever strongly marked, catching; but where these Marks are wanting, how shall they catch?

WHAT I have been saying is however to be understood with some Degree of Caution. Ye have doubtless heard it observed, that Figurative Speech is not friendly to the Pathetick, as carrying the Air of much Study and Artifice, the Work therefore of a Mind vacant and at ease.

WHICH Observation, how contradictory so ever it may appear, yet a little Attention will reconcile to what hath been advanced above. To this

this Purpose, you should distinguish Figures into two Kinds : One Sort consisteth in Words, as *Repetitions, Likeness of Sounds, and Cadence, and Oppositions*; to which we may add, as being useful in embellishing Stile, certain Kinds of *Metaphors, Transpositions, Reduplications*. Now these being calculated to please the Ear or Imagination, being conducive to Prettiness and Elegance only, are Enemies to the Pathetick; are too insignificant and idle for Occasions of such Importance, and from all such ought to be excluded.

BUT there are Figures of a second Kind, whose Power affects the Sense principally, which bestow Force and Spirit; such as the Rhetoricians name *Apostrophes, Hyperboles, [h] feigning of Persons*; to these it is, that what hath been said is applicable; these are so far from hurting the Pathetick or being inconsistent with it, that they are the natural Language of Passion. Agitated by Passion, the Peasant breaketh out into such, no less than the Orator; the only Difference is, that in the latter the Rudeness of uninstructed Nature is polished, it's Extravagances corrected, the Air and Resemblance are preserved, but softened and adorned. We may pronounce of Eloquence in this Respect, as the Poet doth of Comedy, it is not the less just Representation of Life for rising sometimes into a higher Stile:—

“ If *Chremes* in the Drama chide his Heir
 “ Profuse and wild, in Eloquence severe,
 “ Doth

[h] Or *Prosopopœia*.

“ Doth not the World’s great Stage like
Scenes display,

“ And Fathers rage as loudly ev’ry Day ?” [i]

HAVING thus assigned the Causes why Figures please, it might be expected, that I should go on to give a Detail of the several Figures, with Examples of each ; but this I shall decline, as they may be found in the Writings of every Rhetorician, deduced indeed usually with tiresome Exactness, so that it is not altogether without Reason that the wittiest of our Poets saith,

“ For all the Rhetoricians Rules

“ Teach nothing but to name his Tools.”

HUD.

VOSSIUS, as I remember, having recounted an Hundred and defined them, excuseth himself from proceeding to others ; that is, having oppressed his Reader with such a Multitude, he maketh an Apology for not overwhelming him. The Truth is, those Writers have multiplyed them without Cause. Many of which they mention are so trivial and common, that they do not deserve Notice ; not few are real Faults in Sense or Language, of which having gathered up some Instances in Authors of Reputation, they immediately erect them into Beauties, and consecrate them under the Appellation of Figures.

NOTWITHSTANDING, in thus disapproving an Excess of Attention to these Minuteneſſes, I
would

[i] *Interdum tumido Chremes delitigat ore :*

————— *Numquid Pomponius istis
Audiret leviora, pater si viveret ?*

HOR.

would not be understood to recommend entire Neglect of them. Some Acquaintance with them will help us in discerning where an Orator leaves the beaten Track of Expression, and for what Purpose; a Kind of Knowledge useful in forming and perfecting the Judgment.

I MENTION this as the only true Use of the mechanical Part of Rhetorick which hath been explained with so much superfluous Labour, because the Strefs laid upon it may have, and I believe hath caused Mistakes, inducing Men to believe it of great Value. "A celebrated Writer of Antiquity hath used such and such Figures in Discourse, for which Reason I shall sit down to write with a Resolution of employing the same, esteeming my Work the more perfect as it abounds more with such Ornaments."

THUS we often Reason; whereas it is neither the Kind nor Number of Figures, but the right Application which renders them commendable.

I HAVE read, or met with in Discourse, an Observation which I think judicious and new: An Actor, who would excel, should appear to be possessed with the strong Passion his Part expresseth, and seem the Man he represents; but he should not feel that Passion, should not be that Man. Why? Because the Strength of the Passion would disable him from expressing it: Violent Rage, Grief, or Despair, would choak up his Words; Nature would swallow up Art, and Imitation be lost in Reality.

THIS

THIS Remark may help to explain some Things before said and unavoidably repeated concerning Points in which we often mistake. A good Speaker must seem to feel the Passion he would excite, he must have it's Air, it's Language, the Figures most expressive of it's actual Influence ; but I now add, that he must not be under that actual Influence : However outwardly in Transport, he must retain a Fund of Coolness within, Reason must rule there, " Calm " and serene ride in the Whirlwind, and direct the Storm : " Otherwise, losing Command of himself, he must stray from all the Rules of Eloquence.

[4] THE Perfection of Art. saith a good Judge, *is to become* ; with which strong Passion cannot well consist. Accordingly, the greatest Speakers, when they have given Way to such, have erred. Is not the personal Invektive against *Eschines* in the admirable Oration of the *Crown*, to say no worse, unjustifiably bitter ? In the second Philippic, Divine as [1] one styles it, are not the Circumstances of Abuse against *Antony* heightened with Paintings deservedly offensive ? Can one read them without wondering, that an excellent Person should deliver such in full Senate, if it be true that this Oration was delivered.

From hence it appears, that Figures being the proper Stile of Passion, they should not only be just and natural, but conducted with much Care

[4] Caput artis est decere.

Cicero de Orat. lib. 1.

[1] Quam te conspicuæ divina Philippica famæ,
Volveris a primâ quæ proxima.

JUV. SAT. X.

Care and Discretion: Which Remark leads to point out some Abuses necessary to be avoided in the Use of them. I shall speak of these under three Heads; 1, the Number; 2, the Kinds; 3, the Application of Figures.

FIRST, As to the Number of Figures.

EXCESS herein is a very common Fault: It is in Writings as in Life, whatever is commended in a certain Degree, we are apt to carry beyond the Bound, and then it becometh wrong. Because Figures aptly used have a good Effect, they are multiplied without Measure, introduced every where, and heaped up with Profusion, which produces the worst Consequences.

FIRST, *Nothing so quickly tireth.* The natural Food of the Understanding is Truth; We are indeed so framed, that this Truth must be rendered by Art agreeable to the Taste; what do these Men? Abusing that Frame, they give us the Sauces only without the Food. We demand something plain and solid,—find all Flourish and Shew. In this Case, the Hearer disappointed turns away with Disdain.

SECONDLY, This Excess taketh away *Credibility from the Speaker.* Truth hath not that Air of Study and Labour: To please she needs but to be seen: We look not for Her amidst a Crowd of Ornaments. Sincerity is most powerful to persuade; Figures are strong Instruments of Persuasion, because strong Proofs of Sincerity: But poured forth in Excess are held Marks of Insincerity; Means of setting off a bad Cause, and of extorting or surprizing undeserved

deserved Assent : Hence the Hearer becometh diffident, suspicious, guardeth himself against the Appearance of dangerous Art, and receives with Prejudice whatsoever is dressed up in these elaborate Embellishments.

THIRDLY, This Excess rendereth Discourse *obscure*. The expressing of Things under borrowed Images must present them to the Mind with less Clearness, than if offered in their own : And much Skill is requisite in making such Choice, that while they add Force to the Thought, they may not diminish Perspicuity. We see Objects through Figures as in a Mirror : Some are by this Means seen more distinctly ; some we cannot view well directly ; some we behold thus with more Delight ; but if we attempt to shew all in this Way, the Truth of Things vanisheth ; we confound the Original with borrowed Forms, and the whole Scene becomes faint and confused.

THIS is the Case of *Perfusus*, although otherwise in many Respects commendable ; of *Lycophron* among the *Greeks* ; and it seemeth of their Lyrick Poets sometimes, as you may prove particularly in the Choruses of the best Dramatick Writers, where the Sense is frequently so wrapped up in a Cloud of Figures, that it cannot without much Difficulty be developed.

A SECOND Mistake mentioned is in the *Kind* of Figures. We should, generally speaking, avoid all such as turn meerly upon Sound ; Prettinesses much sought after in former Times, such as

“ O

[m] "O fortunatam natam *me consule Romam.*"

[n] "*Beseeching or besieging.*"

"And at one *Bound* high overleapt all
Bound."

At the Sight of Sin and Death, in the Midst of a sublime Passage, saith our great Poet, "The Planets were *Planet-struck.*" But these at present seem deservedly exploded.

REPETITIONS of the same Word are also sometimes graceful. One of the most beautiful of which Sort is the Passage of *Virgil*, thus imitated by one of our Poets,

[o] Yet ev'n in Death *Eurydice* he sung,
Eurydice still trembled on his Tongue ;
Eurydice the Woods,
Eurydice the Floods,
Eurydice the Rocks and hollow Mountains
rung [p]."

But Beauties of this Kind are generally speaking easily attained in a Degree of Mediocrity ; and therefore should be used sparingly.

THERE is a Point of more Nicety, the using many Words nearly synonymous, of which you may find numerous Instances in the *Roman*

S 2

Orator.

[m] 'Till I her *Consul sole* consold her Doom.

DRYD. JUV.

[n] Parad. lost, Book 10.

[o] ——— *Eurydicen vox ipsa et frigida lingua,
At miseram Eurydicen, animâ fugiente, vocabat ;
Eurydicen toto referebant flumine ripæ.* . . . VIRG. Georg. 4.

[p] POPE, Ode on St. CÆCILIA.

Orator. *He hath departed, fled, escaped, broke away* [q]. These often weaken the Sense, and tire the Hearer by a Heap of unmeaning Sounds; yet are sometimes useful by giving Strength and Energy. Although each Word do not convey a distinct Idea, yet taken together they make the whole collected Idea much larger and more grand. I should not therefore altogether condemn such; but recommend the utmost Caution in employing them. They should be rare, and introduced on well-chosen Occasions.

THERE are other Figures affecting the Sense, which are likewise to be used with Caution. Such as very bold Metaphors, and those the Rhetoricians name *Catachreses* or *Abuses*; which, although allowed in Verse, Speakers should never venture upon, but where the Poverty of the Language may have rendered them necessary, and Custom hath established them.

Hyperbolès also are dangerous Figures. The Poet mentioning two Persons of extraordinary Size describes them thus,

[r] “Youths equal to the Pines
“And Mountains of their Country.”—

COWLEY, seeking to improve upon this Image in applying it to *Goliath*, hath made it altogether extravagant:

“The

[q] Abiit, excessit, evasit, erupit. In Catali. Orat. 1.

[r] Abietibus juvenes patriis et montibus æquos.

Æncid. 9.

“ The Valley now this Monster seem’d to fill ;
 “ And we methoughts look’d up to him from
 our Hill [s].

HOMER says very sublimely of an allego-
 rical Person, *Discord*,

“ Her Head she rais’d to Heav’n and trod on
 Earth :

Which *Virgil* hath applied with great Propriety
 to another allegorical Person, *Fame*. But it is
 not with much less Exactness imitated of *Satan*,
 described before indeed as of gigantick Size [t],
 yet far different from this,

“ His Stature reach’d the Sky.”

Poets are indulged in Liberties of this Kind,
 which they have for the most Part abused, the
 Moderns especially ; but the same Licences are
 not to be suffered among those, who would
 perswade, who profess the speaking of Truth.

Opposition is a Figure, which also should be
 used discreetly. If meerly in Words, once a
 fashionable Kind of Wit, it is manifest trifling ;
 if in Sentiment, it is of a delicate Nature. It
 sometimes giveth Life and Energy to the
 Thought, as in this of the [u] Historian, con-
 cerning a great Person one of much Pride,
 “ He resorted sometimes to Court, because
 “ there only was a greater Man than him-
 S 3 self ;

[s] COWLEY *Davidis*, Book 3.

[t] Lay floating many a Rood. Book 1.

[u] LORD CLAREND. Book 1.

“ self; and went thither the seldomer, because
 “ there was a greater Man than himself,”
 which seems to be imitated from a parallel Passage of *Cicero* concerning *Roscius* [w].

HOWEVER, these are dangerous Beauties : I know not of any Writers who have used them much without abusing. Even *Cicero* in his noblest Oration seems through Love of them to have departed for a Moment from the Character of manly Eloquence. “ This new Form
 “ of Judgment, saith he, strikes Terror ; we
 “ are surrounded by Arms, placed indeed for
 “ our Security ; but we cannot be [x] freed
 “ from Fear, without fearing.” Is not this too pretty ? And chiefly in the Beginning of his Oration, where Simplicity is most requisite ?

SOME few Specks of the same Kind may be spied elsewhere even in his Writings ; but succeeding Orators carried this Fault to the highest Excess. In modern Times it reigned long in *Italy* ; from whence it infected *French* Elegance ; nor did the plainer and more manly Genius of *Britain* escape the Contagion.

UPON the Whole, I dare not venture to condemn the Use of *Antitheses*. But I am persuaded, that it is the better Way to follow herein the Example of the *Greeks*, who are exceedingly sparing in Ornaments of this Kind,
 I think

[w] *Etenim cum Artifex est ejusmodi, ut solus dignus videatur esse qui scenam introeat ; tum vir ejusmodi, ut solus videatur dignus, qui eo non accedat.*

CICERO pro Quinto ROSCIO.

[x] *Ne non timere quidem, sine aliquo timore possimus.*

Pro Milone.

I think rather did studiously avoid them. By rejecting them, you will gain in Strength and Clearness, more than you lose in Glitter and Show.

THERE is not any Figure more commonly used by Orators than Gradation or Climax; which, setting every Article of the Speaker's Sense distinctly before the Hearer's Mind, gives the Whole an Appearance of Grandeur. Yet herein also Frequency is faulty; it savoureth of Affectation, is too artificial, and groweth tiresome: But the most common Error ariseth from an ill ordering of the Parts. It is a known Rule that the Gradation should grow stronger, the following Member rising still upon the foregoing; the contrary whereof is not seldom the Case, When the Poet calls a fine Piece of Architecture

The World's just Wonder-----and ev'n thine
O *Rome*, [y]

Doth this latter Idea comprehend more than the first? Doth not the Image rather sink? Mr. *Addison* hath commended a Passage of *Milton*;

And had Earth been then,
All Earth had to her Center shook.

Yet it seems that it may be doubted, whether the Poet, after representing all Heaven resounding with the Tumult of the Angels engaged in Battle, hath not gone out of his Way, to add an Image that weakens the foregoing,

THE

[y] Essay on Criticism.

THE third Mistake was said to consist in the *Application* of Figures: Those in themselves good are misapplied: which Error ariseth from Want of Attention to the Subject and to the Occasion; what would be proper and pleasing on one, being offensive and absurd on another.

THE finest Embellishments Rhetorick can furnish, introduced in a Cause which demandeth only Distinctness and Perspicuity, deform instead of beautifying. Who can bear the Laws of the lower Empire and Writings of Civilians about that Time, composed in the long florid Stile of Declamation; and some of the earlier modern Physicians, who forgetting or despising the proper distinct Simplicity of *Hippocrates*, and Purity of *Celsus*, load all, one might almost say even to their Prescriptions, with Flourish? How long did the most august Assemblies and national Councils resound with the Pomp of verbose Amplification; and Pulpits lull patient Congregations with the fantastical Mixture of the Thorns of scholastick Theology, and the Flowers of classical Elegancy? If where I seek to be taught, you attempt to put me off with Amusement, I cannot but turn from you in just Disdain of such Puerility.

FARTHER, One of the greatest Sources of Beauty in figurative Writing is Metaphor; attending which you may observe two Dangers. One is, The pursuing it too far. A Train of Metaphors carried on formeth an *Allegory*; which Figure, or rather Chain of Figures, if every Part be apt, well connected, and agreeing with

with the original Idea, is justly pleasing; but pursued too far erreth in one of these two Ways. Either the Truth shadowed under it lies too open, and then it becometh flat and tedious; the Case sometimes of *Spenser's* Allegories, which even the rich Imagination and beautiful Poetry of the Author cannot always fully support: Or else the Resemblance is too remote; in which Case the Allegory degenerates into a Riddle, and offendeth because it puzzles. Thus you see the Nicety requisite in the Use of this Figure: You must form a Veil so transparent that it shall disclose all one wisheth to see, yet thick enough to cover what should be concealed; obvious it satiates quickly, dark perplexeth. Let the Mind seem to discover somewhat itself, but make not that Discovery a laborious Work. The Episode of Sin and Death [z] considered as an Allegory, not Part of an heroick Poem, seems one of the most perfect. The Moral is important, the Circumstances affecting, true in their allegorical, just in their literal Sense, the Imagination noble, the Style grand, sublime.

A SECOND Danger attending the Use of Metaphors is, The mixing different and inconsistent. Criticks have taxed even *Cicero* with a Slip of this Kind; [a] “ I observe, says he, my Discourse “ to be coloured by their *Harmony*.” Nor has the most correct of Poets escaped the same Censure; as for this Line,

“ And

[z] Parad. Lost.

[a] *Sentio orationem meam illorum quæst*
Cantu colorari. *De Orat.*

[a] Go follow *Italy* thro' Tempests, haste,
Seek flying Kingdoms o'er the watry Waste."

And this of *Satan*;

" Or have ye chos'n this Place,
" After the Toil of Battle to repose
" Your weary Virtue, for the Ease you find
" To slumber here, as in the Vales of Heav'n?"

The Dangers attending this Figure are these three; one is ever apt to break in upon it. Your real Sense is ready to burst out, and mingle itself with the ironical, which makes an odd incoherent Mixture. This Fault in long continued Irony seemeth scarcely avoidable, since it is laid to the Charge of *Lucian*, *Cervantes*, and *Swift*, the three great Masters of this Figure.

ANOTHER Danger is, Ironies are often intermixed with serious Truths, which is abrupt and hard: As in the latter of the two following Lines, speaking of Dr. *Swift*,

[b] Or thy griev'd Country's Copper Chains
unbind,

Or *praise the Court*, or *dignify Mankind*.

All before and after the latter of these Lines, are understood in their literal Sense.

OR lastly, Ironies are made to turn upon Subjects foreign, and are improperly bitter; as in this of the Orator to *Antony*,

" In

[a] *I sequare Italiam ventis, pete regna per undas.*

Æncid 4.

[b] POPE'S Dunciad. Book 1st.

“ In one Place also you aimed at Pleasantry ;
 “ Good Gods how little did it become you ! In
 “ which you are faulty ; for you might have
 “ derived some Wit *from your Wife, an Actress.*”

To conclude, concerning the Subject before us, it may be observed in general ; that Excess and Defect are both Faults : Excess is indeed the more dangerous : For speaking without Figures you will appear dry, insipid, unaffecting, but still may be instructive, for which End the Curious will listen : But if you use too many, you must offend, incurring justly the Censure of Affectation, Vanity, and Obscurity.

NOTWITHSTANDING which, this Fault, Excess, is more easily corrected than its opposite, Defect : For it is easier to bring down an over-warm Imagination to the Level of plain Sense, than to elevate the low and creeping to the Height of adorned Eloquence. For this Reason, as the Poets abound most in Figures, it might be fit, that all who mean to excel in Eloquence should at least in their Youth, be conversant in their Writings. But this Subject, as being in my Opinion of Importance, deserveth to be opened more at large in a future Lecture.

Etiam quodam loco facetus esse voluisti ; quam id dii boni non te decebat ! in quo est tua culpa nonnulla ; aliquid enim salis ab uxore mimâ trahere potuisti.

LECTURE

LECTURE the Sixteenth.

*Of the USEFULNESS of reading the POETS to
an O R A T O R.*

IN the Conclusion of the foregoing Lecture, I took Occasion to mention the Expediency of reading the Poets to all, who would excel in Eloquence, on the Account of one Article of mighty Moment, *Figures*. And I am persuaded, that, upon a nearer View, others, not less material, will appear to concur in recommending it ; for the Discovery of which the present Disquisition is intended. But in a Point variously thought of, for this hath it's Opposers, and is in it's Nature delicate, I do not mean that you should rely on my Judgment ; instead of which, I shall lay before you the Sentiments of one well versed in this, as in most other Parts of Learning : Sentiments, which may add to Reason the Weight of Authority. My Purpose is, to deliver the Substance of a Conversation upon this Subject, held by *Eubulus*, a Person of known Eminence both in the Senate and at the Bar, with his Friend *Philemon* ; which latter was pleased, at my Request, to furnish me with an Account of it.

THE

THE unusual Manner, that of Dialogues, in Compositions of this Sort, will be compensated by the Character of the principal Speaker ; and it is hoped, that Indulgence of borrowing will be granted, where one's own Stock affordeth nothing equal. You readily excuse an Host in carrying you Abroad, if it be into better Company, and to better Entertainment, than his Home could have afforded. The Occasion which gave Rise to the Conversation above-mentioned was this :

Philemon happened to make a Visit to *Eubulus*, then, during the Summer Vacation, in his Country Retirement ; and finding, at his Arrival, that his Friend had walked Abroad, he went, with the Freedom of an Intimate, to amuse himself in the Library of *Eubulus* till his Return ; which happening in no long Time after, *Eubulus*, the first Salutations being over, expressed the Pleasure he had in seeing his Friend, and, at the same Time, his Fear, that *Philemon* had felt some Uneasiness in waiting for him so long.

Phile. BE under no Concern, *Eubulus*, for I could have passed much more Time here, without thinking it long. Nothing can be more pleasing than the Prospect from these Windows. What can be more beautiful than that vast Bay, which expands itself with such wide Circuit before us, presenting to the View, so many Objects : Those Ships particularly of different Sizes ; some fixed at Anchor, some in Motion, with all their Sails spread, and steering

ing with the same Wind Courses almost contrary. Beyond, we see the opposite Coast, covered with Houses, reflecting the Rays of the Sun, set off with the darker Shade of Gardens and Groves; and at still greater Distance behold those Mountains which seem to vanish into the Clouds, and terminate the Scene with a rude and noble Magnificence! It seems to me, that a View of so much Beauty and Variety could never tire.

Eub. THE Prospect is indeed charming; I have heard Travellers say, that scarcely any Country in *Europe* affords a more beautiful of the like Kind. However, it is certain, that such Beauties appear more striking to a Visitant than to the Owner; Familiarity renders him indifferent; or, if it did not, I doubt whether such Situations be proper for Study, as the Multitude of foreign Objects distract the Attention.

Phile. SAY rather, that it affords an easy and useful Relaxation. But it seems to me that you have prudently suited your Kind of Reading to your Situation, at least I cannot otherwise account for it.

Eub. IN what Respect?

Phile. CURIOSITY led me to take the Liberty of opening some of the Books, which lie in Heaps upon this Table; and the Truth is, the View surprised me. I found them to be all of the poetical Kind; Authors which I supposed that you might have conversed with in your early Youth, but imagined, that you had

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had long dismissed all such frivolous Acquaintances.

Eub. SOFTLY, good *Philemon*; beware of using such harsh Epithets to a Set of Gentlemen, who have been honoured in all Ages; whose Names are consecrated to Immortality; who have always laid Claim to peculiar Inspiration; whose Genius and Language have been esteemed somewhat divine.

Phile. I KNOW they have not been sparing in their Praises of their own Art: But without amusing ourselves with their Enthusiasm, or rather Presumption, answer me seriously; Have these Books been thrown here by Accident, or have you really, as it should seem by their Situation, been trying to entertain yourself with reading such?

Eub. The latter is true; I have been trying, and what is more, do pass much of my Leisure in such Entertainment, as you call it; but, in my Stile, *Employment*, and useful Employment.

Phile. You amaze me. Is it then true, that *Eubulus*, engaged as he is in the Study of serious Eloquence, and universally allowed to excel therein, consumeth his Time in the Perusal of Writers, not useless only, but exceedingly hurtful to his Purpose?

Eub. WHY useless? Why hurtful? Why do you think them so? There remains yet some Time until Dinner, and the Heat of the Weather preventeth us from any Amusement without Doors. What say you? Shall we spend this Interval in discussing that Matter? It may
be

be no unuseful Speculation. Let us then sit down together in this Bow-Window, from whence you have a full Command of your admired Prospect.—Very well.—Now, if you please, explain upon what Grounds you build this Opinion.

Phile. You take me ill prepared for such a Disquisition; I have never yet thought maturely on the Point, much less have I in Readiness Arguments to produce ranged in Form and Method. Yet I look upon it as one of those Truths in themselves so clear, that Arguments for the Proof of them can never be wanting.

Eub. Be so good then as to propose them: I request it not through Love of disputing, but from a better Principle; I would gladly justify myself to you; beside, I have some Hope of doing you real Service, by reconciling you to an Acquaintance, which we usually commence early in Life, but break off too soon, to reap the Pleasure and Advantage it would afford to our riper Years; at which Time, Disuse, Business, and mistaken Notions, prevent the Renewal of it.

Phile. I HOPE that I shall be always open to Conviction; and since you will have it so, I will mention Things briefly, and without Order, as they occur to me. My Charge is, that Poets are Enemies to true Oratory; the Reasons I ground it upon are these: Answer me, *Eubulus*, Are not the Ends of Eloquence to inform and to convince?

T

Eub.

Eub. THEY are.

Phil. FOR this Purpose, must not the Understanding be enlightened?

Eub. IT must.

Phil. BUT Poets address themselves to the Imagination and Passions; therefore turn away their Admirers from the true Ends of Oratory.

Eub. SHALL I stop you now? Or were it not better, that you should propose all your Objections, which we will afterwards consider distinctly?

Phil. WITH all my Heart; it is the shorter Way. Well, then, you have heard my first Objection.

NEXT, Poets deal entirely in Fiction; they subsist by it; thus infuse an Indisposition to, a Dislike of, Truth.

THEY confound Times, Persons, Circumstances and Characters; and throw their Thoughts together (such as they are) with the utmost Confusion; nay, they condemn Regularity as insipid, and formal, and inconsistent with their imaginary Beauty.

THEY abhor Argument, the only Instrument of Knowledge and rational Persuasion; and, to compleat the Whole, are swelling, florid, and unnatural in their Style. I need not delay you by giving Instances of each Particular, which are well known to you; for their Works abound with them.

Eub. THIS indeed, *Philémon*, is a summary Way of Proceeding. If these Things be so, the Poets are not only guilty of your Charge,
of

of being hurtful to Eloquence, but are Enemies to Reason and common Sense. But let us examine these Articles in Detail. Before I go into Particulars, give me Leave to propose a Question or two, the Answers to which may clear up some Prejudices that lye against your whole Argument. Ought not Facts, where they can be had, to hold the first Place among Arguments, as being obvious, not liable to Mistake, indeed carrying with them Conviction at first Sight?

Phil. THEY ought.

Eub. Now, *Philemon*, what do Facts say? Do they agree with your Reasoning?

Phil. THAT Question cannot be answered on a sudden.

Eub. It may be so: I will therefore assist you in the Answer: If I mistake, set me right.

Phil. I shall not fail.

Eub. IT seems then, that the greatest Orators have studied, nay, and have copied from the Poets. This is so manifest in the Case of *Demosthenes*, the first of all Orators, that *Lucian* hath written a Dialogue upon this Subject alone, his Imitation of *Homer*. *Longinus* affirms the same Thing of *Plato*; adding, that he was not the Imitator only, but the Rival of *Homer*. Another *Greek* Critick carries this very far: The Prose of *Demosthenes*, saith he, is pleasing, because it resembles the Verse of *Homer*: And the Verses of *Homer* charm us, on Account of their Similitude to the Prose of *Demosthenes* [a].

T 2

Open

[a] DIONYSIUS HALICARNASTENSIS.

Open *Livy*; you will find him in many Places scarcely less poetical than *Virgil* himself: And Criticks have charged *Tacitus* with Excess in this Way. You discover the Fancy and Expression of a Poet in many spirited Descriptions of the elder *Pliny*. *Tully* himself, although no good Poet in Verse, is yet in Prose oftentimes an excellent one. Now doth not this incontestable Fact overthrow all your Arguments? If the most admirable Orators have studied, and manifestly copied from Poets, can the Reading of Poets be hurtful to Oratory?

Phil. It may be in general dangerous, although it proved not hurtful to them. The Skilful only can extract Medicines from Poisons.

Eub. WELL, but do these very Persons think so? Consult them: Hear *Cicero*. "The Poet
" is allied to the Orator; more confined in
" Numbers, but enjoying more Freedom in
" the Use of Words: In every Kind of Or-
" nament a Partaker, and almost equal. The
" Poets are to be read. In an Orator is re-
" quired nearly the Expression of a Poet [b].

QUINTILIAN is very express to the same Purpose. [c] *Theophrastus*, saith he, affirms,
" That an Orator may derive much Advan-
" tage from reading Poets, and many agree
" with him,---not undeservedly: For Energy
" in Sense, and Sublimity in Expression, and
" Skill in moving the Passions, and what is
" becoming in Character, are derived from
" them." The Passage is remarkable, and
goes

[b] Lib. i. de Oratore. [c] Lib. x. cap. i.

goes on farther ; I will turn to it in his Book, if you please ; it is worthy of your Perusal.

Phil. I DOUBT it not ; but I looked for Arguments drawn from Reason not Authority.

Eub. I DO not mean to convince you merely by Authority : Its Use, and I intend no more, I take to be this ; before an Opinion is proved, the Authority of eminent Persons removeth Prejudices which may lie against it, shewing it to be at least not absurd : If it hath been proved, strengthens and confirms it, and may help to make the Mind acquiesce in it more easily,

BUT not to insist longer on what you seem to lay small Stress upon, I proceed to follow you in your own Way ; to Facts and Authority I shall add Reason.

You say, first, that Poets address themselves to the Imagination and Passions. Granted ; But must not the Orator also ?

Phil. WHY is it necessary to him ?

Eub. Is it not his End to persuade ? In order to obtain which, must he not please ?

Phil. IT is sufficient if he address himself to Reason, the highest and ruling Faculty.

Eub. THE highest, I grant, in the Order of Nature, but never the only, and often not the ruling one. This Sovereign is accessible only through her Officers, the Fancy and Affections. Now it follows, from your own Argument, that the Poets can best instruct in this Art ; they who make it their principal Aim to sooth and flatter these Favourites. Tell we, *Philemon*, do you think that a Chain of Geometrical Propositions

positions would have any Effect either in teaching or persuading a common Audience?

Phil. IT could not.

Eub. JUST such a Chain is every Discourse consisting of pure, strong, closely-connected Reasoning, such as you recommend; Demonstration to the intelligent Listener, it will not be listened to, nor can it be comprehended, by the Many.

Phil. WELL, but if this were the Case, if it were needful to work upon Fancy and Passion, the Poets are pernicious Teachers. Their Art subsisteth by Fiction, is wild and extravagant in its Images, confounds all Truth and Nature. What more opposite to every Idea of Eloquence?

Eub. THIS is the heaviest Article in your Charge, and deserves to be well weighed. Answer me then; Do you mean, that Poesy is an Enemy to all Kinds of Truth, and always? Or is she a Friend to Truth in general, and departs from it only on certain Occasions, and in certain Circumstances?

Phil. POESY is an Enemy to Truth in general; not at all, or scarcely ever befriending it, and then by Accident, not Design.

Eub. How may that be? Certainly all Poets profess the contrary. Say the Ground of their Work be a Fable, the Circumstances fictitious, yet there is a Moral usually intended, which is some important Truth. Could a Tragedy please, if there were not Justice in the Sentiments, Consistence in the Design, Truth in the

the Characters? It is the same in every other Branch of this Art: Nature and Probability must be preserved; and what are they but Truth? And the Poets who neglect these do not understand, but abuse their Art.

Phil. BUT Probability is only the Appearance of Truth, not Truth.

Eub. Right, but it differs not in Effect from Truth, where the avowed End is not to deceive. Otherwise you might infer, that every Figure of Rhetorick is Falshood, and so destroy all Eloquence, I might say all Discourse, which cannot be kept up without some Mixture of Figures. But I will try to put this Matter in another Light. Consider, in every Art, there is somewhat peculiar to it self; yet may it not have many Things in common with other Arts; some of which it can supply better than those others, and which it may be prudent to borrow from it?

Phil. I BELIEVE that may be the Case.

Eub. NAY, this is the Case in different Branches of the same Art. I will explain my Meaning by an Instance. A Maker of Portraits hath a very distinct Business from that of an History-painter; he is tied down closely to a fixed Model, to the Features, the Air, the Mien of the Person whose Picture he draws: In all which, the other, provided that he do not violate the Truth of History, is at Liberty to follow his own Invention: Yet this hinders not, but that a Maker of Portraits may derive much Advantage from the Study of historical Painting.

ing, may labour with much Improvement to attain the Expression of a *Raphael*, or the Colouring of a *Titian*.

Now to apply this to the Subject before us. The Orator you may call a Maker of Portraits; he is confined to one Cause, to its Circumstances, and to Truth: The Poet, like the History-Painter, hath indeed his Rules of Truth and Nature, which he may not transgress, but is yet left much at large, and may give great Scope to Invention. Notwithstanding which, the former may study this latter with much Advantage, and draw from him many Graces and valuable Embellishments. For the Manner in which Fiction is treated may set off Truth; and the being conversant with the lofty, even extravagant, Images, which the unbounded Regions of Fable present to the Fancy, may warm and elevate a judicious, well-governed Imagination. Your venerable *Junio* of the Orators may borrow the *Cestus*, the Dress of the Smiles and Graces, from the Laughter-loving Goddess, the *Venus* of the Poets, provided these new Charms be put on for a good Purpose, to make a lawful Conquest.

Phil. It is not clear to me, that a Lover of Truth may venture safely into this your unbounded Region of Fable; he may catch some Part of the Infection, which is but too general. Or granting for the present what you advance, how ridiculous a Figure must he make in his Return from thence, with his borrowed Orna-

Ornaments, in his poetick Dress; delivering what he would have pass for serious Truths, in the swelling Bombast of poetick Language.

Eub. You come now to another Article of your Charge; but here likewise I am prepared for you. Tell me, *Philemon*, would a Person of Sense, who hath learned to sing perfectly, for that Reason speak or read publicly in the Tone or Cadence of singing?

Phil. No, certainly.

Eub. DEMOSTHENES is said to have learned Pronunciation from an Actor. *Cicero* consulted *Roscius* in his Art. Now, do you think, that either of these great Men brought into the Senate-house of *Athens* or *Rome* all the scenical Postures and Gesticulations, all the Violence and comick Mimickry, necessarily employed by those Actors? Or did they retain only so much of the Art of those others, as might be applied with Grace and Propriety to their own.

Phil. THE latter undoubtedly.

Eub. AGAIN, do you suppose that any Man of good Understanding, say even a Poet by Profession, if he were to talk with you, or to write a Letter about serious Business, would speak or write in Verse?

Phil. I THINK not.

Eub. IN my Opinion these Instances fully reach your Objection. Exercise and Skill in Musick and Acting may improve the Voice and Pronunciation in grave Discourse; yet you would not in such either sing or act. In like Manner,

Manner, the more spirited Stile of Poets may raise and enliven Prose; yet you would not play the Poet in Prose. A Poet will not use the Measure of Verse, where he knows that he ought to employ Prose: Why? Because they are different Arts, and the Distinction is strongly marked: And as he will not use the Measure, so neither will he use the Language peculiar to Verse, which is almost as strongly marked: Such as long Comparisons, daring Metaphors, crowded Figures, lively and florid Descriptions, unusual Expressions; which belonging, or indulged to his own Art, cannot be transferred from thence into Prose; or, if that should be attempted, would offend the Understanding, as much as the Cadence of Verse often intermingled does the Ear. Notwithstanding which, nothing hinders, but that the bold Painting of Poets, their animated Phrase, their strong and concise Sentences, their lively and glowing Colouring may be studied with Profit, may with Care and Discretion be advantageously and happily copied in Prose-writings. It is as the Poet sayeth very aptly,

They move easiest who have learn'd to dance [b].

The Movement of Dancing would be ridiculous in ordinary Walking, yet it is confessed, that Skill in Dancing bestows Gracefulness in our common Motion.

Phil. But the Difficulty of keeping within these

[b] Essay on Criticism.

these Limits is great, the Danger of transgressing mighty, the Effect very absurd.

Eub. I grant it. But Excellency in every Art is exposed to Danger and Difficulties. If you aim only at plain Sense with the Probability of being dry and insipid, it is well, study Logick and Geometry, or confine yourself to your Statutes and Reports: But, if you aspire to somewhat nobler, to add the Pleasing, the Sublime, the Pathetick, you must have Recourse to those who exercise Power over the Fancy and Passions. After all, *Philemon*, you seem in the whole Turn of your Argument to shut out good Sense and all Regard to Truth from Poesy, in which you deal unjustly by it: These are necessary as well as to Poets as Orators.

Phil. THAT is a Point which I believe would puzzle you to make out.

Eub. NOT according to my Manner of conceiving Things. The Difference between the Arts I take to be this.

IT is my Intention to furnish out for Mankind a polite Entertainment, or say, that I wish to instruct and make them better, which if it seldom is, yet should be one View of a Poet in writing: I am to be read in their Closets; for to this even theatrical Performances must come in the End: In either Case, you see that I must endeavour to please; it is a capital Point; for otherwise Men, not being under any Necessity free from every urgent Motive, will not sit down to read my Work. This is the Poet's Case.

Case.---Pleasing therefore becomes to him a main Point ; he can do nothing without it.

BUT again; I am to instruct them in somewhat of immediate necessary Utility, in the Decision of Property, in a weighty Point of Morality, or in the enacting of a good Law ; here the visible great Use disposes them to hear ; nevertheless such is the Nature of Mankind, that if my Subject carries me out into any Length, Men will not listen, unless I can contrive to make my Discourse agreeable. Pleasure is then, even in this Case. a most beneficial Help, or rather necessary Means. And how shall you enable yourself to employ these Means, this powerful Instrument? How, but by consulting and learning from those to whom it is indispensibly necessary, to whom it becomes for that Reason the main *End* of their Art. You therefore borrow Ornaments from Poetry to dress up and make Truth beautiful ; but it must be your Care to borrow such as really beautify, not hurt or deform her.

Phil. I fear that he must be not only very Sharp-sighted in discerning, but singularly discreet in the Choice of Ornaments, who can stop precisely within these Limits. But what will you reply to my other Objection? I think you will allow, that Method is necessary to a Speaker; and that the Poets are professed Enemies to Method. It hath a Formality to them intolerable; they are persuaded that it would render their Works dry and insipid; and cast Fetters on their Imagination, which is never
so

so well pleased as when fully indulged, and left free to rove in all the Luxuriancy of wild uncontrouled Irregularity.

Eub. I do not know how this Opinion hath obtained Admiffion, and become prevailing, destitute as it seems to me of all Foundation. On the contrary, I am persuaded that Method is essential to every good Composition. But it is of different Kinds; from not attending to which, it is likely, the Mistake ariseth. There is one Kind of Method useful in the finding out of Truth, and another said to be most proper for teaching it when found: In one you begin with the simplest and most known Truths, from thence proceeding to the more complex and obscure; in the other, beginning with what is complex you descend to the Simple; you resolve Causes into their Effects, or trace back Effects to their Causes.

AGAIN, there is a declared Method, which, leading you from Step to Step, points out each, as it proceeds: And there is a concealed one, as regular, but less distinct in the several Parts of its Progress, which hath likewise its peculiar Uses. There is farther an historical Method, which follows the Order of Time; and a Poetical, which breaks that Order, but in a certain Way, and for a certain End. Every Man of Sense on all Subjects rangeth his own Thoughts in the most natural Order; but it doth not follow; that he would, or ought to chuse the same Order in unfolding them to others.

Phil.

Phil. WHY so? You order your Thoughts, that you may conceive clearly; and clear Conception produceth clear Expression.

Eub. TRUE: But it is manifest from what we said before, that Clearness is not enough; you must amuse; entertain, attract; how else will you obtain Audience from Men usually nice, fastidious Judges, always indolent? Hence it is, that Orators, however regularly they conceive Things, do yet find it necessary on many Occasions, quitting the natural Method, to imitate that of Poets, who chuse such as by raising Curiosity keepeth the Reader attentive. They dispose all their Thoughts and Incidents so, as that each may give Lustre to the other, and the whole by that Means appear agreeable as well as intelligible. An observing Person, altho' little skilled in Drawing, can mark down several Objects occurring in a fine Prospect, such as this now before you; all in their natural Form and Situation; here a declining Ground, there Sea or a River, beyond Houses or Trees, at a great Distance Rocks and Sky: You understand all perfectly: But put this Task into the Hands of a Painter, he will chuse out the most striking Objects, he will dispose them according to the Rules of Perspective, he will throw some back in Shades, bring others forward, and give you not only a true Image of the Landskip, but shew it to you in the best Manner, in all its Beauty and fair Proportion.

NAY, I will venture to say, that an Orator must sacrifice Clearness in a certain Degree to Beauty:

Beauty: It is what every good Speaker hath done from the Beginning: And what is more, it is what even the best Mathematicians have done, for the Sake of Conciseness and Elegance in their Demonstrations. The Nicety and Perfection of Art is to hit the true Bound; for Neatness ends if carried into Obscurity.

I AM perswaded moreover, that a Poet should observe as exact Method as the Orator is bound to, who must rarely employ more than he can conceal; for the Custom of dissecting his Discourse before his Hearer, into it's constituent Parts, and the distinct Enumeration of each Member, as it is brought up and as it is closed, must needs give to it an Air of disgusting Formality. And this Perswasion of mine is confirmed by Fact: For the Harangues in the *Greek Dramatick Poets*, which are very frequent and usually highly poetical, are often not less methodical or close than those even of the *Greek Orator*. I cannot think the Epistles of *Horace* less regular than the Treatises of *Cicero*, notwithstanding the Judgment of a celebrated Poet concerning them,

“ *Horace* charms by graceful Negligence,

“ And without Method talks us into Sense [c].”

But I consider this as spoken from a first slight View, and in Contradistinction to formal logical Method. Take any one, suppose the Epistle to *Augustus*, I am much mistaken, if I could not shew, that one Scheme is carried on thro’ the

[c] Essay on Criticism.

the whole with good Method, that there is preserved throughout Order, but with Ease; Regularity, but with Gracefulness.----But see we are summoned to go in.

Phil. I ATTEND you; but with Condition, that after Dinner we shall return hither to finish this Subject; for my Scruples are not yet removed, nor, what is more, my Curiosity satisfied.



LECTURE

LECTURE the Seventeenth,

Continuation of the Foregoing.

Phil. I AM glad that we have been released from our Company so early: We shall have Time to finish our Conversation, before the Evening oblige me to return Home. If I remember rightly, one Part of my Objection remains yet unanswered: It was to this Purpose; Arguments are absolutely necessary to a publick Speaker, which the Poets avowedly abhor; must not the Study of them be hurtful to an Orator?

Eub. IT seems that it would; if the Case really were as you put it: But that may well be doubted. I allow that Poesy doth not endure the Course of a long Chain of Reasoning running on Link after Link; at the same Time it is also true that it employs Reasoning, oftentimes close and very urgent; but requires, that it should be intermingled with Illustrations, and enlivened with Images; and the Perfection of it's Art consisteth in so disposing these, as to add Grace without diminishing Strength. And ought not this to be the very Plan of the Orator? He is by no means to string Syllogisms together, nor proceed by Lemmas, Propositions, and Corollaries. He who would be a popular Speaker, must follow the Example of the Poet, in tempering the Austerity of strict Argument, and, while he seeks to convince the Understanding, endeavour to allure the Attention.

Phil. I WILL not say, *Eubulus*, that your Reasons have made me an entire Convert to the Poets; but I acknowledge, that they have removed some

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Prejudices.

Prejudices. However, in the mean Time, granting you to have proved one Point, that the Study of Poets is not hurtful to a Speaker; yet how will you make out your second, that it is useful; which I look upon to be of Importance in the present Question?

Eub. IN my Opinion, that followeth easily from the Observations already made: But for your farther Satisfaction, I will enter into some Detail. I only premise once for all, that there is a wide Difference to be made between useful and necessary; a fine Imagination may excel without any Assistance from Poesy, indeed, from Art at all: I only mean, that, notwithstanding, such Assistance is in general advantageous.

Phil. I AGREE to, and shall bear in Mind your Limitation.

Eub. TELL me then, *Philemon*, is not Shortness, such as doth not prejudice Clearness, a Perfection in Speaking?

Phil. Granted; but this makes against you. For the Poets abound in Paraphrase; they never lead you directly to any Point, but seek for Amusing and round-about Ways.

Eub. LET us consider. — Is that Discourse always to be esteemed the shortest, which is pronounced in the smallest Space of Time?

Phil. How can that be doubted?

Eub. How? Suppose a Man to speak but a few Minutes, yet little to the Purpose; another many, but so closely and pertinently, that every Period tends to the Illustration of his Subject; I ask, which of these two, considering Shortness in the Light we now do, as a Degree of Perfection, do you account the shorter Speaker?

Phil.

Phil. I MUST own, the Man who speaks only what is necessary.

Eub. VERY well. You see then, that Brevity is two-fold. One is computed only by the Number of Words uttered, or by the Minutes that flow during the Pronunciation, which affects not the present Question. The other is that Number of Words or Minutes, compared with the Propriety of what is said; which latter it is that principally determines Brevity, as it is a Perfection; the Quality, not the Quantity of Discourse. So that he, who speaks for half an Hour, may be in reality a shorter Speaker, than he, whose Declamation exceeds not one fourth Part of that Time.

Phil. I CANNOT deny it.

Eub. Now apply this Distinction to the Poets. I acknowledge that whatever Subject they treat of, they usually are, it is requisite that they should be, circumstantial: They are minute in Descriptions, distinct in Painting, enter into great Detail; insist and amplify, so that the whole Work may be of considerable Extent; but doth it follow from thence that they are prolix?

Phil. IF the Sense and Substance of what they say can be comprized within narrow Limits, why not?

Eub. TELL me, do you think the Oration for the Crown prolix?

Phil. IT contains nothing superfluous.

Eub. TRUE; yet the Work itself is of some Length. Will you say that the Defence of *Milo* is more tedious than one of the Declamations ascribed to *Quintilian*, which might have been delivered in half of the Time required by the other?

Phil. MUCH otherwise.

Eub. LUCIUS FLORUS relates the Conspiracy of *Cataline* in a single Page, which employs I believe an Hundred such in the History of *Salust*; will you infer that this latter is prolix, or that the other is a better Historian?

Phil. WELL, supposing me to answer as you would have me, which doubtless I must do, what is the Tendency of all these Questions?

Eub. THAT Poets, altho' they do make use of many Words, are not prolix; because they select only such Circumstances as are of Importance, either instructive or pleasing, and they treat of each in such Manner, as constantly to keep up, even while they are gratifying, your Curiosity: And herein principally consists their great Art; however bulky their whole Work may be, they never say too much, each Part appears to be laboured with the most judicious Care. In this very Particular it is, that I say the Orator may imitate them with much Profit. He should chuse the most material Circumstances, should handle each in such Way as never to satiate the Hearer, but to keep up his Attention through every Article, perpetually teaching or entertaining. In my Opinion, the Man who doeth this, whatever be the absolute Duration of his Discourse, speaketh shortly.

LET me give an Instance of what I am saying, [a] A French Author of not mean Talents, but a Critick of over-much, allow me to say conceited, Delicacy, accuseth *Homer*, among many other pretended Faults of intolerable Prolixity; acknowledging, at the same Time, that the *Iliad* contains many noble Passages, and deserves to be made known

[a] La Moth Houdart.

known to his Countrymen ; which he undertakes to do. And how doth he proceed ? He attempts to render that Poem into *French Verse*, purged of all Superfluity ; in which Way he contracts it into less than a third Part of the Original ; and is — I should not say more, but is truly prolix,

Phil. BECAUSE his Work, compared with the Original, is flat and languid.

Eub. TRUE: But this ingenious Person seems to have judged of Brevity meerly from the Number of Lines. You look as if you thought that I have been maintaining a Paradox ; but if you examine it, I am perswaded that you will find it to be strictly true.

Phil. I MEAN at present to learn, not to dispute ; But I own, I find much Difficulty in admitting your Doctrine, that the Poets are Teachers of *Brevity*,

Eub. YET their Works abound with Instances hereof: What think you of this Passage, when *Eneas*, after his Address to the Ghost of *Hector*, says,

“ [b] He nothing, nor to Questions vain replies ;

“ Haste from these Flames, fly Goddess-born ;

“ (he cries)

“ *Greece* hath our Walls ; *Troy* tumbles from her

“ Height.” —

SHEW me in any Prose-writer more Sense in the same Number of Words, than is contained in this Line,

[c] “ Matchless in Manners, Beauty, Prudence,
“ Arts.”

BUT indeed Instances may be produced without
Number, U 3 *Phil.*

[b] Ille nihil, nec me quærentem vans moratur.

Heu fuge nate Deâ, teque his ait eripe flammis ;

Hofis habet muros ; ruit alto a culmine Troja. *Æneid* 2.

[c] Οὐ δῖμας, οὐδὲ φῦμα, οὐτ' αὖ φῦμας, οὐδὲ τι ἕστα. *ILIAD* lib. 1.

Phil. WELL—if you please let us pass on from this Point.—

INFORM me, are there any other Articles beside this of Shortness, in which Poets may be useful?

Eub. I think there are; and some considerable.

THAT admirable Quality which distinguished *Demosthenes* above all other Orators, for which our Language hath not a Name, but we may call [d] Vehemence, is greatly promoted by studying their Writings. I take this Vehemence to consist chiefly in lofty Sentiments, bold Figures, and Expressions full of Energy.

CONCERNING the first of these, *lofty Sentiments*, there is no Difficulty in shewing that the Poets excel peculiarly in them.

AN unanswerable Proof of which is, that they who have written upon Sublimity of Sentiment have drawn the Examples they cite chiefly from Poets: And this it is plain must be the Case, both from the Nature of the Thing, and from Fact. By a lofty Sentiment is meant, as I suppose, whatever conveys to the Mind an Idea of somewhat noble and grand, whether it strike more immediately the Understanding, or, as some love to speak, the moral Taste or Sense; or whether it strike the Imagination. Of the former Kind are moral Sentiments, such as bespeak Greatness of Soul, a sublime disinterested Virtue; or undaunted Courage, unbounded Ambition. Of the other Sort, are suitable Descriptions of magnificent Objects. Of the first is the Answer of *Hector* to *Polydamas*.——

His Sword the brave Man draws,

And asks no Omen, but his Country's Cause.

POPE.

[d] *διωρυξ*.

[e] *Iliad*, Book 12.

THAT of *Ajax* in his Prayer to *Jupiter* ;
Grant me to see, and in the Light destroy.

SUCH likewise is that of *Satan*, so well suited to the Speaker.

[f] Better to reign in Hell, than serve in Heav'n.

THIS also of *Coriolanus*, when Sentence of Banishment had been just pronounced against him by the Tribunes,

[g] ——— *I banish you.*

AND that which follows after, indeed truly magnanimous.

Thus I turn my Back,
There is a World elsewhere.

NOT less nobly *Cæsar* in the Storm,
——— *You carry Cæsar.*

SUCH is the Insult of *Macbeth* over his Enemy slain,

Thou wer't born of Woman.

SUCH is this of *Corneille*,—*Medea's* Answer to her Attendant, who says.

Thy Lord betrays thee, [b] *Athens* hates,—all fly ;
In this Distress what is remaining ?——— *I.*

AND this admired Passage in the *Horace* of the same.—Old *Horatius* says to *Julia*.

[i] Deplore our Race now stain'd with Infamy :
(*Jul.*) What should he do when three oppose him ?——— (*Hor.*) *Die.*

OF the latter Kind, sublime Sentiments that strike the Imagination ; there are Instances innumerable.

[f] *Paradise Lost*, Book 1. l. 263. [g] *Shakespeare.*

[b] Votre país vous hait, votre époux est sans foy :
Dans un si grand revers que vous rest est il ?—— *Moïse.*

[i] (*Hor.*) Pleurez le deshonneur de toute notre race.

Jul. Que vouliez vous qu'il fit contre trois ?——— (*Hor.*)
Qu'il mourût.

merable in the Iliad and Paradise Lost. That of *Neptune* is justly celebrated. I cannot help mentioning the two last Lines of Mr. *Pope's* Translation, which deviates from the plain Magnificence of the Greek into Ovidian Elegance.

[k] The parting Waves before his Coursers fly.
The *wond'ring Waters* leave the Axle dry.—

Phil. You bring to my Mind a Note of his more extraordinary, I mean the Judgment he passeth on *La Motte's* Imitation of the Cestus, which he calls *wonderfully beautiful* [l]; the Passage ends with this Epigram, surely very much misplaced here.

[m] *Venus* presented, *Juno* took the Zone,
And prov'd its Pow'r, from handsome charming
grown.

The Smiles and Graces, at the Change amaz'd,
Which was the real *Venus*, doubting gaz'd ;
Ev'n Love mistakes, preferring *Juno's* Charms,
And flies with erring Fondness to her Arms.

BUT I ask Pardon for this Interruption :——
Proceed.——

Eub. THE eighth Book of the Iliad concludes with a glorious Comparison in this Kind, which I will repeat to you in the Translation of a Friend, whom we both deservedly esteem.

As

[k] Il. lib. 13.——

[l] *Pope.* Hom. Note on the 14th Book—218th Line.

[m] En prenant ce tissu, que *Venus* lui présente,
Junon n'étoit que belle, elle devient charmante ;
Les Graces & les Ris, les Plaisirs et les jeux,
Surprises cherchent *Venus*, doutent qu'il est des deux :
L'Amour même trompé trouve Junon plus belle,
Et son arc à la main, déjà vole après elle.

As when the Moon with her attendant Train
Of living Saphirs mounts the Cloudless Sky,
Snatching from Nature's Face the Veil of Night;
Sudden the Valleys wind, the Rocks ascend,
And Mountains in rude Majesty; from Heav'n
Bursts wide Effulgence, whilst unnumber'd Stars
Gild the blue Vault: The Swains enraptur'd
gaze. [n]

Of this Sort also in Paradise Lost are the Passage of Satan thro' Chaos, the whole Episode of Sin and Death, the Battle of the Angels, and particularly the Description of the Messiah, his Victory and Return; to which I might add, if Need were, a Multitude of others equal, or little inferior.

Now I ask; can a Man capable of understanding and of relishing these Writers be much and intimately conversant with them, without acquiring some Spark of their noble Fire, which shall break out sometimes, which shall shine out thro' the Gravity of Argument, and spread Warmth and Lustre even thro' the Dryness and Coldness of Business and Questions of Law?

THE second Article mentioned as constituting Vehemence, was, Figures; of which I need not say much, as they are in a Manner peculiar to Poesy; it is built upon, and subsists by them. And it will not surely be denied, that they mightily

[n] Mr. Pope's Imitation is extremely beautiful; but the two last Lines seem to lengthen out and weaken the Thought;

γῆρας δὲ τὴν φῆγα πομπῆν.

The conscious Swains rejoicing in the Sight
Eye the blue Vault, and bless the useful Light.

mightily enliven whatever they are brought to adorn. Where so well as from the Poets shall we learn to break out into a spirited *Apostrophe*?

[o] O thou that with surpassing Glory crown'd,
Lookst from thy sole Dominion, like the God
Of this new World. ———

WHERE shall we learn to suspend, or change
beautifully the begun Sense ———

[p] Quaquam Q,—sed motos præstat com-
ponere fluctus.

I will have Revenges on you both
That all the World shall,——I will do
such Things,——

What they are yet I know not ;——but they
shall be

The Terrors of the Earth. *Shak. Lear.*

WHERE shall we learn to feign happily Alle-
gorick Persons,

[q] *Confusion* heard his Voice,

AND this very fine one

[q] *Silence* was pleas'd.

THIS sublime one, — on his Crest

[q] Sat Horror plum'd.——

WITH this other of the same Kind,——

[q] Expectation stood in Horror.

Who so abundant in Translations as the Po-
ets, so rich in Comparisons, so full of pathetick
Repetitions; above all, who so well qualified to
instruct us in an Art, upon which the Success
of

[o] *Paradise Lost*, Book iii.

[p] Although,——Yet let me rather still the Waves.
VIRG. ÆNEID.

Paradise Lost.

of Speeches, Pleadings, Sermons, in a great Measure depends, that of representing Things in such Manner, as to place them before the Eyes of the Hearer ?

WHEN you read the following Line,

“ [r] Sounded the Bow, String twang'd,
“ and Arrow flew.”

WHO does not hear the Sound of the Bow-string, and see the Flight of the Arrow ? Such in *Milton* is the Description of Satan and Death meeting ; you see the Joy of the latter in this noble Picture,

“ Grinn'd horrible a ghastly Smile.”——

I BELIEVE it may be affirmed, that whoever is Master of this Art, altho' he should not excel in close Reasoning, tho' he should not be concise, nor very correct, yet will never fail to please, rarely to persuade ; at least in a popular Assembly. It was rightly observed, [f] that whatever we hear affecteth us more faintly than what we see : Now Things told simply, altho' with Elegance, we only hear, what is told in this spirited Manner we see ; and thus it is that Poets tell.

NEITHER can we reasonably doubt concerning the last-mentioned Article. *Expression* hath ever been the peculiar Study of the Poets ; it is that which distinguishes them from all other Writers at first Glance, which is essential to the
Excel-

[r] λίσσις ὁὖτος πύρρη δὲ μὲν ἰαχὴν, αἶλτο δὲ οἶος. Hom. Il. lib. 4.

[f] Segnius irritant animos demissa per aures,

Quam quæ sunt oculis subjecta fidelibus.——

Hor. de Arte Poetica,

300. LECTURES concerning Lect. 17.
Excellence of their Art, which adds Life, and Grace, and Beauty inexpressible to every Subject it is used to adorn, and, if it be not the noblest, is one of the most pleasing Productions of Genius. This I freely acknowledge is raised in Poesy by Art into a Kind of Language foreign from common Use, too bold, too glowing, too harmonious, to be adopted exactly by any Speaker. Nevertheless, I am firmly assured, that a perfect Acquaintance with this Language conduceth much to the Improvement of Eloquence. The Richness of it's Phrases, the inexhaustible Variety of it's Turns, it's Licences, it's Boldness, it's Luxuriancies, it's very Restraints and Difficulties from Measure, Melody, and Rhime, all contribute to furnish one conversant in it with much greater Plenty of Words, with more Change and Newness, and not seldom with a more happy Boldness of Expression, than the unpoetical Speaker ever can attain to.

Phil. But you take no Notice of the mighty Dangers which attend these Advantages.

Eub. THAT Objection I thought obviated before. "I have small Hope, saith a good Judge [d], of a young Orator, who is perfectly correct: Give me one, who hath much youthful Redundancy; Instruction and Experience will bring him down to the true Standard." So we may say here: Give me the Man, who, warmed with the Flames of poetick Genius, ventures beyond the Limits usually prescribed to Prose; Time and growing Discretion

[d] QUINTILIAN.

Discretion will keep that Flame within due Bounds. He who sets out low and cold will grow by Time mean and frigid. You may cool, but how shall you kindle?

Phil. BUT, if the Poets be really thus useful, tell me *Eubulus*, are all to be read with Advantage; or some only? If some, which? I ask for the Direction of my own Choice, that I need not wander idly through a Multitude, nor yet neglect the few who may be read with Profit.

Eub. PERHAPS none are to be altogether excluded; but it is necessary to make a Distinction. In general, Poets of the lighter Kind, as Writers of Pastorals and Elegies, are rather for elegant Amusement, than of much Advantage. We may pronounce nearly the same Sentence on Lyrick Writers.

SOME others have a Tendency rather hurtful, such as the Epigrammatists, who from their lively Manner are but too likely to please, and often recommend to the Imitation of their Admirers their sharp pointed Turn of Wit, ever a dangerous Enemy to Eloquence. The *Greeks* indeed, and among the *Romans Catullus*, are pretty free from these Conceits, which, in after-times, became the fashionable Way of Writing, spreading from these Trifles their Infection to the most serious Works. And I cannot help thinking it a very hurtful Mistake in modern Education to bring up, as I am informed is industriously done, young Persons in making Epigrams after the Model of *Martial*, the great
Hero

Hero of this false Taste: By which Exercise they are likely to get a wrong Turn, and retain it through their whole Lives.

TAKE one Instance of this Manner. There is not I believe in all Antiquity a more natural, even sublime Sentiment than that of *Arria*, when having, in order to encourage her Husband to dye bravely, stabbed herself, she delivered to him the Sword with these Words; *Pætus, it is not painful [b]*: How has *Martial* hurt this noble Thought by false Refinement; and yet I look upon it to be one of his best Epigrams, and I doubt not, there are very many who prefer it to the historical Narration?

[c] When *Arria* from her Bosom drew the Sword,
And gave it yet fresh-reeking to her Lord;
This hurts not, *Pætus*, that alone she cries,
That Wound shall hurt, by which my *Pætus* dies.

SOMETIMES, as I said, among the *Greeks*, we meet with little Pieces of this Sort where both Thought and Expression are natural and pathetick; and now and then in *Latin*, as in this modern one,

[d] I dy'd

[b] *PÆTE, non dolet.*

[c] *Costa suo gladium cum traderet Arria Pæto,
Quem de visceribus traxerat ipsa suis;
Si qua fides verbis, hoc vulnus non dolet, inquit,
At quod tu facies, hoc mihi, Pæte, dolet.*

[d] I dy'd untimely; happier Doom be thine,
Live out thy Years, best Husband, live out mine.

HOWEVER, it may well be doubted whether the Danger of conversing much with Persons of Wit, such as these are, who abound with agreeable Faults, is compensated by any Advantages they may afford.

BUT not to dwell longer on such Minute-nesses; we may affirm in general, that the Study of good Epic Writers is highly beneficial to an Orator. They are grand, lofty, pathetic, excel in Narration, are rich, copious in Expression, with Variety and Dignity harmonious. They open and enlarge the Mind; they give a Mastery over the Passions; they inflame the Imagination, they inspire a Love for, an Emulation of heroic Virtue.

BUT it seems to me, that the most useful of all are the Writers of Tragedy, especially those of antient Greece; my Reasons for thinking so are these.

First, THE Stile they write in approaches more than that of the others to Prose: The Nature of their Work required that it should be such; it being entirely Dialogue, in which many Things must be said recurring often in ordinary Conversation, and the Whole ought to have a natural Air. Again, the Kind of Verse they employ is admirably suited to this Purpose, differing little, except in the Regularity of the Measure,

[g] *Immatura perī: sed tu felicior annos
Vive tuos, Conjux optime, vive meos.*

Measure, from harmonious Prose: Thus, with the Simplicity of almost common Conversation; it is capable of being elevated to all the Loftiness of Poesy. In which last Particular we, as well as the *Italians*, by the Use of blank Verse, have a great Advantage over the *French*, who are forced to use the same Measure for their Tragick, as their Epick Performances.

BESIDE this general Advantage, these Writers of the Drama may be of much Use to an Orator, as they excel in those particular Things in which he should endeavour to excel, because frequently occurring; such is for Instance *Narration*.

THE Poets in order to preserve the Unities of Place and Time were obliged to make frequent Use hereof; and to prevent the Audience from being tired or growing inattentive, of which in such Cases there is perpetual Danger, they wrought up these Passages with their utmost Skill. If you read the History of the Death of [e] *Polyxena*; of [f] *Oedipus* blinding himself; of [g] the Death of the same *Oedipus*, and of [h] *Hæmon* and *Antigone*; [i] the Relation of the Rage of *Hercules* when poisoned, and the beautiful one of [k] *Ajax* killing himself; I am perswaded that you will be delighted with them, and acknowledge them to be Models of perfect Narration. What Choice of Circumstances!

[e] In the *Hecuba* of EURIPIDES. [f] OEDIPUS Tyrannus. [g] OEDIPUS Coloneus. [h] In the *Antigone*. [i] The *Trachinæ*. [k] AJAX of SOPHOCLES.

stances! What Order, Clearness, and Brevity in relating! What Strength and Beauty of Expression! And above all, what natural, affecting, bold Painting! This Art of the Antients seemeth indeed to make the whole Tragedy uniform; you appear to be a Spectator no less of what is related, than of what is represented. Some Moderns, although rarely, do also afford Examples of this Skill; such is the Relation of *Sampson's* Death [1]; and that of *Polyphontes* in the *Meropè* of *Scipio Maffei*; of which latter, as the Piece is not common among us, nor the Language so much studied as it deserveth, I will here present you with a Translation, as a Kind of Proof of what I have advanced: Here it is; you may read it.

Phil. And now began the solemn Rites:

The Priest

Had newly fever'd from the Victim's Brow
The sacred Lock, and thrown into the Flames.
Here was the Tyrant plac'd; there *Meropè*,
As one resolv'd to die. The Crowd around,
Intent in Expectation, silent gaz'd,
And motionless. I plac'd by Chance on high
Beheld *Cresfontes* open thro' the Press
His way with Labour won, in Visage chang'd,
And all inflam'd. At length he fix'd himself
Fast by the Altar, at the Tyrant's Side;
'There stood a while, gloomy, and darting round
Fell Looks askance. How shall I speak the rest?
Since

[1] *SAMPSON AGONISTES* OF MILTON.

Since on the sacred Ax, which lay prepar'd
 For Sacrifice, with both his Hands to seize,
 To rear, to brandish, and impetuous cleave
 The Neck of the Usurper, was the Work
 Of but one Moment: The same Instant shew'd
 The Steel uplifted glitter thro' the Air,
 And the unhappy Prince fall prone to Earth:
 Sudden the spouting Blood the Priest's white
 Robe

With Crimson sprinkled. Shouts refound. The
 Youth

Pierc'd with new Wounds him fallen. To his
 Aid

Advanc'd *Adrastus*, whom the Conq'rour's Hand
 Arresting swifter plung'd into his Breast
 The reeking Weapon.—But the [*m*] Mother who
 Can paint? Fierce as a Tygres rouz'd to Rage,
 Whom of her Young the Hunter would bereave,
 Forward she sprung, and stood before her Son,
 To every Jav'lin pointed at his Breast
 Her own opposing; whilst aloud she cry'd
 In broken Words, "He is my Son,—he is
 "*Cresfontes*,——is your King."—The Tumult
 drown'd

Her Voice. One seeks to fly, one to advance;
 Thus forward, backward, press'd, repell'd, the
 Crowd,

Like heavy Harvests bending to the Winds,
 Alternate wav'd; not knowing why, confus'd,
 They rush, retire, ask, juggle, murmur, grieve.
 Shouts, Shriekings, Terror, Children trampled
 down,

Women

[*m*] *Meropè*, Mother of *Cresfontes*.

Women o'erturn'd, O Scene of dire Difmay!
Spread wild Disorder round. Mean while the
Bull

Raging at Will, now free, augments the Fright,
And bounds and bellows; the vast Dome re-
ounds.

These struggle to get forth, hasten, and choak
The Passage, by their Speed delay'd: In vain
The Guards, which at the Temple-gates were
plac'd,

Attempt to enter, by the Torrent's Force
O'erpower'd and born away. A Band of Friends
Mean Time around us gather. In the Midst
Cresfontes eager for the Fight, his Eyes
Sparkling with Courage, labour to break through
Environ'd. I, who difengag'd beheld
At Distance, to the dark and secret Gate
Which open'd to the Palace safe Access,
My Steps directed, fearful looking round:
When in mid' Way, Sight horrible and foul!
Lo! *Polyphontes* mangled, and deform'd,
Struck my scar'd View: Amid a Lake of Blood
Prostrate he lay, cloven his Head, his Side
Riven with gaping Wounds. *Adraftus* near
Wallow'd yet half-alive, and in the Pangs
Of Death still writhing. Me blank Horror
thrill'd

To mark him as he lay, with Face convuls'd,
Open in sighing deeply his glaz'd Eyes.
The Altar lay o'erturn'd, dispers'd and broke
Vases and Tripods, Canisters and Knives.--

BUT wherefore do we loiter? Arm your Slaves
Haste, guard the Gates, all Means of strong
Defence

Provide, for fierce and sudden comes the Foe.

Eub. THIS Relation, even under the Dis-
advantage you see it, that of Translation, doth
I think give no mean Idea of the Original, and
may serve as a Confirmation of what I have
been saying, that the Tragick Poets afford ex-
cellent Models of distinct spirited *Narration*.

THE same Poets introduce into their Trage-
dies very often set Speeches, a Custom which,
strictly speaking, they carry to Excess; but this
they did to comply with the Liking of the
Athenian People, who were exceedingly fond
of Harangues. Thus *Hecuba* and *Polymnestor*
plead their Cause before *Agamemnon* as in a
Court before a Judge [*n*]: *Oedipus* and *Creon*
before *Theseus* [*o*].

INDEED there is scarcely one of the *Greek*
Tragedies, that doth not afford Instances here-
of. And you will find upon Examination,
that these Harangues are compleat, regular
Pieces of Eloquence, very close in the Reason-
ing Part, short, nervous, and pathetick, containing
usually in small Compass, Matter enough to fur-
nish out a Declaimer with a long Oration.
Which shews the Truth of a Remark formerly
made, that the Poets, in Argument and Moral
Observation especially, afford Patterns of the
most comprehensive Brevity.

IN

[*n*] In the *Hecuba*.

[*o*] In the *Oedipus Coloneus*.

IN this Way of Harangues, *Corneille*, who hath imitated the Antients much in this Article, hath ventured to introduce an extraordinary Scene; that wherein he gives a Detail of the Reasonings for and against *Augustus Cæsar's* resigning the *Imperial* Power, put into the Mouths of *Maximus* and *Cinna*. [p] Without Doubt, a long Debate such as this, meerly Political, must have proved very tedious and disgusting to the Audience, if it had not been enlivened and supported by singular Force of Argument and Expression. And the same Tragedy affords a Piece of noble and sublime Eloquence, in the Scene which passeth between *Augustus* and *Cinna*, where the former convicts, upbraids, and at length pardons this Conspirator.

I SHOULD upon this Occasion mention Comedy also, which is recommended particularly by [q] *Quintilian* as useful to an Orator: But of this Kind one Writer [r] only remains from antient *Greece*, and he, on several Accounts, the least proper. *Rome* furnisheth two, [s] who should not be omitted. I purposely avoid saying much of our own Countrymen, however excellent in their Way, as less beneficial in our View. The Taste for Wit and Humour, which they principally follow, carries them another Course. Besides, their Confinement of themselves to Prose, whatever other Advantages it may have, cuts off this of serious Eloquence.

PERHAPS

[p] In his Tragedy of *Cinna*.

[q] Lib 10. chap. i.

[r] *Aristophanes*.

[s] *Plautus* and *Ter ence*.

PERHAPS the Poets, on the new Settlement of the Stage after the Restoration, mistook in the Manner they established, and might with better Judgement, even Success, have retained that of *Beaumont* and *Fletcher* so far as relates to Stile. Comedies in easy well composed Measures might, it seems, admit Familiarity without Meanness; and Seriousness, and, on fit Occasions, even Sublimity, without Dryness or Bombast. This was the antient Model; and is still followed by the best Writers among our Neighbours.

THIS Observation however I shall not insist upon; but go on just to mention one other Particular very useful to an Orator, in which the same Tragick Poets remarkably excel, that is, a Course of Debate carried on in short Answers and Replies, where usually one, at most two Lines contain an Argument, retorted on the Adversary with the utmost Brevity and Acuteness. Such is the Controversy between [t] *Teucer* and *Menelaus*: Between [u] *Tiresias* and *Oedipus*; [w] *Electra* and *Clytemnestra*; and is more especially frequent in *Euripides*. A Talent manifestly of the greatest Efficacy in Debates, where it is required that one should reply; and even in continued Discourses by no Means useless.

THESE among others are the Reasons, *Philemon*, which induce me to lay out some Time and Care in reading the Poets, not only as afford-
ing

[t] In the *Ajax* of *SOPHOCLES*.

[u] *Oedipus Tyrannus*.

[w] In the *Electra* of the same.

ing an agreeable Amusement; but highly beneficial in my chief Scheme of Study; as most likely to set off the Knowledge required in my Profession by the Addition of copious and powerful Elocution. I will not say that I have found good Effects from this Kind of Application, for we are too apt to flatter ourselves; yet to a Friend I may venture to own, that I do imagine, I have. Thus much at least I am sure of, that I have perceived ill Effects from the Want of it in others; in Advocates, who defeat in a great Measure the good Consequence of many valuable Endowments, of Sagacity, Learning, Acuteness, by the dry, insipid, unaffecting Coldness of their Manner, the Inelegance, and often offensive Meanness of their Language.

FOR which Reason, as you are as yet young and have before you much Time, I recommend to join with your more serious and toilsome Studies a Knowledge of the good Poets, both antient and modern. Among the latter, those chiefly of our own Country, for the Sake of Style and Language: Among the former, I would advise by no Means to neglect the *Greeks* as the Custom is, who, besides that they are at least equal to those of *Rome* in Strength and Elevation, have much more of Simplicity and natural Beauty; an Excellence I believe in Poesy; certainly a great and valuable one in Eloquence.

Phil. I AM much obliged to you for your Advice, and shall not fail to observe it; what
may

may be wanting in your Arguments to convince me being abundantly made up in your Authority.

Eub. I wish that I could merit this Deference. In return, I will entrust you with what I fear, even you will esteem a Weakness in me: So thoroughly am I satisfied of this Advantage arising from the Study of the Poets, that I often employ myself in putting into Prose such Passages of them as please me most, imagining that by this Practice I shall gradually transfuse some Part of their Spirit into my own Speech and Writing. This I have lately done by the Speeches of the fallen Spirits in the second Book of Paradise Lost; Pieces of Eloquence in my Opinion no Ways inferior to those of the most consummate Orators or Historians.

NAY, I have carryed this Matter much farther; I have sometimes taken the Trouble of turning into Verse Passages from Orators or Historians, hoping by these Means, not indeed to produce any Thing in the poetical Way worthy of being preserved, but to elevate my Fancy and Style, and borrow some Sparks of poetick Fire.

You smile *Philemon* at this Instance of Enthusiasm:—Yet allow me to add, that I think this Trouble not altogether thrown away. If I have, as you are pleased to say, at the Bar, and especially in Parliament, transported as it were by Zeal for my Client or Country, soared at some Times to an unusual Height, and persuaded or born down by a Torrent of Elocution even unwilling Hearers; behold the Cause! I open
to

to you here the Fountains from whence I draw this Practice; which I think you still continue to condemn.

Phil. I SHALL not easily condemn what you pronounce, especially from Experience, to be useful; the good Effects whereof I have likewise seen often and admired. But whatever I may think of your Arguments on this Head, this last Instance of laborious Industry convinces me that you are sincere in them. I must add farther, that I should be mightily pleased with seeing one of your little Works of this Sort. I have my Eye at this Instant on some Papers lying loose upon the Table, which greatly raise my Curiosity: By the even Length of the Lines I conjecture that they contain Verses, which are probably of the Sort you mention.

Eub. VERY true. And as you express Curiosity about them I shall not disappoint it. Trifles of this Kind may end more agreeably a Conversation, which hath been perhaps too serious and dry. Here are two Performances. This shorter is a Dialogue taken from *Lucian's* Prose; here is the Original marked down, with which you may compare it. This other is a Fact related by an Ecclesiastical Historian [x]; which I have endeavoured to tell in Verse, with such Variation of Circumstances as I judged proper. You may amuse yourself, if you can, with reading them, until your Coach be got ready. In the mean While, I will step into the Garden,

[x] *Nicephorus.*

Garden, to give some Orders, which I perceive from hence to be much wanted.

Phil. I thank you; and am sure, that I shall not think the Time of my Stay here tedious.

A DIALOGUE.

VENUS and *CUPID*.

Venus. O 'ER Heav'n and Earth, my Son,
thy Pow'r extends,
And *Jove* himself beneath thy Empire bends,
In vain his Thunders roll, his Lightnings fly,
Thine Arrows pierce the Monarch of the Sky,
But say, why *Pallas* in her blooming Age,
A stubborn Virgin, triumphs o'er the Rage?
Henceforth renounce thy Pow'r, resign thy Dart,
Thus impotent to wound a Female Heart.

C U P I D.

STRUCK with just Terror I revere, O Queen,
Her Form majestick and her warlike Mien.
Whene'er I would approach, I shrink thro' Fear,
Aw'd by her nodding Helm and beamy Spear,
Eager to wound, but without Force I stand;
And the Bow drops unstrung from my slack
Hand.

V E N U S.

THE Iron God of War thy Pow'r obeys;
And shrinks thy Soul if female Armour blaze?

CUPID.

C U P I D.

THE God of War himself demands the
Stroke,

Tempts me to conquer, and invites the Yoke;
Softens in Smiles the Rigour of his Face,
And runs with open Arms to my Embrace,
Pleas'd from the Toils of Battle to remove,
And taste the Sweets of Luxury and Love:
But She, attentive still when I draw nigh,
Beholds me with a fierce suspicious Eye:
In Opposition stern as I advance,
The Gorgon's Head uprais'd and pointed Lance
Forbid approach; in vain I bend the Bow,
Fear chills my Blood, and disappoints the Blow.

V E N U S.

POORLY evaded: What? Shall Arms affright
That Courage, which can *Jove's* own Thunder
slight?—

Yet grant thy Plea were just; let *Cupid* fly;
And *Pallas* bright in Arms thy Shafts defy;
Whence is it that the Muse's tuneful Train
Fair, lovely, mild, unconquer'd still remain?
Is their Form dreadful? Do they also wield
The threat'ning Spear, and poize the Gorgon-
Shield?

C U P I D.

A BAND of Virtues throngs to their Defence,
Sweet Modesty, and bashful Innocence;
Pure Decency, fair Truth, Discretion sage,
White Chastity, and Wisdom's rev'rend Age.
Besides, when joining in harmonious Choir
They raise the Song, and tune the sacred Lyre,
Ev'n

Ev'n I, attentive to the heav'nly Sound,
Catch the soft Rapture, and forget to wound.

V E N U S.

By Harmony and Wisdom guarded so,
Grant that the Muses may defy the Bow :
Yet shall *Diana* range each Vale and Grove,
Love's close Recesses, and not yield to Love?

C U P I D.

DIANA's Bosom can I hope to share,
Possess already by a diff'rent Care ;
With the shrill Horn to wake the early Dawn,
And in full Chace skim o'er the dewy Lawn ?

For once let *Cupid* teach, and list'ning Youth
Thro' Fiction's Veil discern this moral Truth ;
" By Courage and by Wisdom Love's sub-
" du'd ;
" Bus'ness and other Cares his Fires exclude."

EMILIA.

E M I L I A.

A N

HISTORICAL POEM.

FROM *Scythian* Realms, where Winter rears
her Throne,

White with eternal Snows, a Race unknown,
Rude, hardy, fierce, their Limits bursting, run
To happier Climates; and a Southern Sun :

Fierce *TOTILA* leads on th'unnumber'd Swarm;
Rome's Genius sinks beneath his thund'ring Arm;
A Prey the World's Imperial Mistress falls
To *Gothick* Fury. Through her gaping Walls
They rush victorious. 'Twas still Midnight's
Hour,

When from her smoaking Ramparts down they
pour,

Intent on Plunder: Rage and Av'rice dire
Range her broad Streets, and wrap her Walls
in Fire ;

Companian Skies reflect the horrid Blaze,
Nor less the Sword beneath wide-wasting flays ;
Bathes the warm Pavement in a crimson Flood,
And swells the *Tiber* with Patrician Blood.

The mighty Manes, *Greek* and *Punick* Dead,
Heroes, that by *Rome's* wild Ambition bled,

Behold

Behold, and smile aveng'd. Mean while, the
worst

Offspring of War, lewd Violence accurst,
With the Sword's Havock joins more impious
Force ;

Loud Shrieks and Screams attend the Monster's
Course :

Thro' Temples, Palaces, he bursts his Way,
And from the Altar drags his trembling Prey.
Chaste Maids and Matrons, ah how late ador'd!
Your Love now bleeding by the hostile Sword
Leaves you forlorn, defenceless; vain your Cries,
Heav'n only can relieve, and Heav'n denies.

BUT loudest rose the Storm, where with the
first

The Monarch fights, in Blood and Slaughter
nurst,

Excites their Fury, rules the wild Uproar,
And bids th'impurpled Conduits foam with
Gore.

Less dreadful *Mars*, when adverse Hosts en-
gage,

In groaning *Thrace* inspires, and guides their
Rage

In the grim Front of War; with Blood and
Slain

He dyes the River, and he heaps the Plain ;
Fear, Grief, Dismay, his Train, around destroy;
Earth trembles, Heav'n resounds, Hell smiles
with Joy.

THERE stood a Palace in an open Space,
The Mansion of the fam'd *Emilian* Race :

This

This Dome with Carnage and with Gore he
fills,

On the stain'd Marble *Rome's* best Blood distills.
Here flying from the Tumult he descry'd
The Young *Emilia*; *Rome* in all her Pride
Ne'er vaunted Daughter, deck'd with Gifts so
rare,

A Soul so noble, and a Form so fair.
Amazement struck the Prince; he saw, he gaz'd
Astonied, motionless; new Passion seiz'd

His ruthless Heart, and Love, a Stranger-Guest,
Furious at once inflam'd his savage Breast:

As Heaps of nitrous Grain, for warlike Deed
Prepar'd, if touch'd by Spark or kindling Reed,
Catch the contagious Fire; with rapid Glare
A sudden Blaze illumines the scorch'd Air.

He stretch'd his Arms to seize: Can Words
impart

The Pain, the Terror, of her virtuous Heart?
Low on the Floor before the savage Man
She fell, and mingling Sighs with Words be-
gan:

O BY whatever Name is dear, if Love
E'er touch'd thy Breast, if Pity e'er could move,
By Friendship, Virtue, those whom all revere
Gods of thy Country; I beseech thee spare!

O let not Violence these Limbs profane,
Nor spot my Innocence with brutal Stain!

Alas! my Parents, Brethren are no more,
Yet reeks this Marble with their sacred Gore;

O let me follow; pierce this Bosom here
While yet unsullied; Force, not Death, I fear.
Free

Free let me fall, not live a guilty Slave:
Strike, kill ;—Why doubt'st thou ?—Death's a
Boon I crave.

SHE said. He heard abash'd, and first knew
Shame;
Such Pow'r hath virtuous Beauty: But his
Flame
Reviving quell'd Remorse: Again he prest
Onward to seize. She milder thus address:

CRUEL, since thou art deaf to Pity's Cry,
Yet hear; no more I Mercy beg, but buy.
I know thee, *Gothick* Prince, beheld afar
Oft from our Walls, the Thunderbolt of War,
Conquest thy prime Delight, thy Goddess Fame;
Yet would'st thou gain in Arms a deathless
Name,

What *Hun* or *Vandal* hath achiev'd excel,
I can the Means impart; a magick Spell
Possessing of strange Pow'r, that mid the Strife
Of Battle shall bestow immortal Life,
Preserve th' impassive Body free from Wound;
Swords shall strike harmless, and vain Spears
rebound;

This I disclose :—But by the Gods first swear
To give me Freedom, and my Honour spare.

HE listens, pausing; much the Offer mov'd
His Soul intent on Arms, yet much he lov'd.
Besides, tho' credulous of Magick, still
He fears a Stratagem, and doubts her Skill.

SHE mark'd; and in his Silence, Air and Eyes
The Doubts, which combated within, describes.

NAY

LECT. 16. O R A T O R Y. 321

NAY, doubt not, then rejoins; thyself shall
try ;

Suffer me just retiring to apply
The Heav'n-wrought Spell; then strike;---the
mighty Charm

Shall guard my Life, and scorn thy baffled Arm.

Which should he chuse; secure from Wound
to fight

Immortal; or indulge in Love's Delight?

Cruel yet sweet Alternative; by Turns

He pants for Pleasure, and for Glory burns.

AT length 'tis fix'd to learn the Charm; his
Fires

Then quench by Force: He swears: The Maid
retires:

Low-kneeling, to thy Pow'r that rules the Pole
She thus in Pray'r lifts up her spotless Soul.

ALMIGHTY, thou beholdest in what Net
Thy Servant struggles, with what Ills beset;
Direct, confirm: And O! if what is thine,
This Life, thy Gift, too rashly I resign,
Father, forgive!--Yet wherefore doubt I?

Death

Is now thy Gift;---Life was: Receive this
Breath,

Accept this Sacrifice: At Virtue's Call,

Let me chaste Victim on thy Altars fall.

When Age or Sickness kill, 'tis nam'd thy Deed,

Fall I less thine in Virtue's Cause, who bleed,

E'er Chains or foul Dishonour blot,---yet free?

Can I more nobly, *Rome*, I fall with thee?

Y

I come

I come, great Ancestors, your Shades to join,
Yet pure, and worthy of your noble Line.

So pray'd she, with firm Purpose fix'd: Then
sheds

A Cake of melting Wax, and forming spreads
Around her Neck: And this, she hopes, might
well

Pass with the rude Barbarian for the Spell
Feign'd to preserve from Wound by Magick
Lore,

A coarse Devise; the Time allow'd no more;
And, knowing Beauty helps Delusion's Snare,
She adds new Ornaments to seem more fair.

As the bright Moon, if Clouds awhile
conceal

Her Beams, emerging from the dusky Veil
Adorns her Silver Orb with purer Light,
And pours new Glory on the vanquish'd Night.

Thus deck'd, and smiling gay, the Fair re-
turns

Bright in augmented Charms. He sees, he
burns

With double Hope. Behold at length apply'd
The Spell I justly boasted of, she cry'd;
This Gift from a renown'd Enchantress came,
Whose potent Art controul'd all Nature's Frame.
Pale Mortals oft have seen at her Command
Night blot the Sun, dire Earthquakes rock the
Land,

Seas undisturb'd by Winds loud-roaring swell,
And summon'd Spectres rise from yawning
Hell.

This

This Spell to me, much-lov'd, she dying gave;
 And thou but mindful of thy Oath, receive,
 Unhurt, unspotted to preserve my Youth;—
 Nor doubt; let strictest Proof confirm my
 Truth :

Here strike; I shrink not; nay defy, O Prince,
 Ev'n thy dread Arm: This Trial must convince.

SHE spoke, in Semblance dauntless; mean
 while Fear
 Ran chill within, for Death look'd dreadful
 near;
 But tow'ring Virtue feeble Thoughts disdain'd,
 Check'd struggling Nature, and her Brow se-
 ren'd.

NOR long the Pause: For sudden at the
 Word
 Full on her Neck descends th' impetuous Sword.
 "Receive me Heav'n," she cry'd, with fault'ring
 Tongue,
Heav'n thro' the lofty Dome re-ecchoing rung.
 The Trunk yet panting on the Floor falls dead;
 Far on the slippery Marble rolls the Head.
 Ah late of Form divine! how chang'd it lyes!
 Pale that bright Cheek, and quench'd those
 starry Eyes!

As some tall Poplar, Glory of the Woods
 That grace thy Bank, broad SHANNON, King
 of Floods,
 Beneath whose Shade the Dryads lead their
 Quires,
 And Nymphs and Shepherds breath their faith-
 ful Fires,

Uprooted by the Thunder's Stroke, around
Spreads its fair Ruins o'er the blasted Ground ;
Torn from the Trunk the scatter'd Honours lye,
Yet green in vernal Pride, and with'ring dye.

UPON the headless Trunk aghast, amaz'd,
In Silence long the fierce Barbarian gaz'd ;
Then first knew Pity, and his savage Soul
Wond'ring relented, Sighs unwilling stole :
His ravish'd Blifs awhile he fullen mourn'd ;
Thence to destroy with double Rage return'd.

Go, Monster, glut thy Fury : Yet shall Fate
Hunt thy fell Steps, 'till at *Ravenna's* Gate
Thy Carcase, amid Heaps unbury'd hurl'd,
Avenge the murder'd Fair, and pillag'd World.

HAIL, glorious Virgin ! Be thy Praise and
Deed
Rais'd from Oblivion's Darknefs ; bold to bleed
Honour's chaste Sacrifice in Beauty's Prime,
Preferring Wounds to Shame, and Death to
Crime !

Worthy of *Rome's* best Blood, that fill'd thy
Veins,

Pride of thy Sex, O may these humble Strains
To late Posterity record thy Name,
And weeping Virgins emulate thy Fame !

LECTURE

LECTURE the Eighteenth.

Of STILE. Of PLATO.

STILE is, “An Assemblage of Words “considered with regard to Propriety of “Signification, and Arrangement in Sound.” As the Methods of expressing Thoughts are various, and these Expressions may be differently ordered, there must be great Diversities of Stile. The most antient Division, that of *Homer*, is perhaps the best: It is threefold; the Concise and Nervous; the Copious and Sweet; the Vehement and Sublime; which several Kinds he hath exemplified in three of his Heroes; preserving to each his distinctive Character of Eloquence through the whole Poem.

It is not however to be imagined, that a Work of Length should be written wholly in any one of these Kinds; because the different Parts of it may each require a distinct Kind; so that every such Work may, and usually doth, contain Instances of all the three Sorts: Yet this hindereth not, but that one may be predominant; which we may extend from the Works to the Authors. For every Person hath from Nature a peculiar Genius,
and,

and altho' he may employ, as best suits with his Argument, these various Forms of Speech, yet that which is most conformable to his own Disposition will prevail and constitute what we call his Character. Thus *Thucydides*, *Tacitus*, and *Montesquieu*, write in the first Manner: *Plato*, *Cicero*, and *Tillotson* in the Second. *Homer*, *Demosthenes*, and *Milton* in the Third.

WITH respect to this last Kind, some modern Criticks have been at much Pains in distinguishing the *Sublime* from *sublime Stile*; a Distinction according to my Judgment imaginary. For this I take to be the Truth. If a Passage consist but of one grand Thought or Image, the more simple the Expression the more Sublime; because it renders a grand Thought with Precision: As in this,

His dantem jura Catonem. VIRG.

If there be a Course of lofty Sentiments connected together, the Expression must be continued, must have Length, and be supported by suitable Harmony and Strength, as in these Lines of the *Iliad*;

Hell felt the Shock, and her astounded King
Leap'd yelling from his Throne, afraid lest Earth
Should yawn, by Neptune riven, and disclose
To Gods and Men his dreary Realms, in Smoke
And Stench involv'd, and dreadful ev'n to
Gods [a].

In

[a] Book 23

In both Cases, the Stile, tho' in Appearance different, is alike sublime, being in both the most proper Expression of sublime Conception.

FROM these Observations may be drawn useful Consequences. Some of which I will briefly mention.

FIRST, Stile is truly a Part of Genius, and so far depends upon Nature. For being determined to Thought, and this Power of Thinking arising from the Frame of the Soul, Stile must in this Respect be the Product of a natural Talent; so that without this Foundation, this Talent, no Degree of Art or Care can bestow a fine one; the utmost which these can do is to preserve from gross Errors; and thus advance to Mediocrity.

HENCE Secondly; The first Endeavour of all Teachers should be by forming the Judgment to assist the Genius. A young Person who is capable of thinking well, may be trained up to think better, to know what is right, to chuse among his own Thoughts the best, and range them to Advantage: The Consequence whereof will be, that he shall of Course form to himself a good Stile, for Thoughts make Words and mould them to their own Size. Whereas the usual Method is opposite hereto; to lay out much Time and Pains upon Words, to overwhelm the Memory with Rules concerning Tropes, Figures, Periods, Harmony; with little Care to form the Understanding, to settle distinct Notions of what is right
and

328 LECTURES *concerning* Lect. 18.
and wrong, true and false; which is to begin at the wrong End: Stile cannot bestow Judgment; perfect the Judgment, it will create a Stile.

THIRDLY, We may from hence learn how to answer a Question often asked, and much disputed about, "Is a good Stile valuable, and " why?"

As it is really a Part of Genius, inseparable from, and not to be acquired without that, it is, like every other Branch of Genius, valuable. But the Question is, "In what Respect is it " such Part, being so far only of Value?" I answer, *Entirely* as a proper Cloathing of Thought: For fine Words without suitable Conceptions are ridiculous Sound; and the Cloathing of good Conceptions in mean Language is disguising and debasing them: Of which latter the Hazard is much less, as it can happen from peculiar Circumstances only: For,

FOURTHLY. In general; clear, strong, lofty Ideas paint themselves in conformable Words; but the following Conditions are supposed in the Speaker: That the Language he employs hath arrived at some tolerable Degree of Perfection, otherwise Instruments for Genius to work with are wanting: That the Speaker hath a good Knowledge of this Language: And that by Exercise he hath acquired a Facility of expressing himself therein. To which may be added, that he should have regard to the Age, to Custom, to the Mode of Pronun-

Pronunciation, so as not to use Terms obsolete or low, nor depart from the received Tone or Idiom : Minuteneſſes, however eaſy, by no Means to be diſregarded : In theſe Particulars Style dependeth not at all upon Genius, but on Converſation and Knowledge of the World ; accordingly, the Obſervance of them merits not Praise, but the Ignorance or Neglect of them is unpardonable.

I SHOULD now paſs on to the laſt Head propoſed in the Plan of theſe Lectures, but am called back by the Recollection of an Omiſſion which I have been guilty of : In my ſecond Diſcourſe, I juſt mentioned *Plato* as an Improver of Eloquence among the *Greeks*, and promiſed to give a fuller Account of him : This I now proceed to do, in a few Words as the Subject will admit.

PLATO is to be conſidered in two Lights, as a Teacher of Eloquence by Precept ; and as an eloquent Writer. Many Strokes of the firſt Kind are found diſperſed in his Works ; but one intire Dialogue, the *Phædrus*, is in this Way ; and contains much excellent Inſtruction. I will trace out a ſhort Idea of it, that ye may ſee ſomewhat of his Manner, and be induced, I hope, to ſtudy it at Length in the Original.

PHÆDRUS, a young noble *Athenian*, is re-
preſented as charmed with a Diſcourſe of *Ly-
ſias*, a famous Orator, which he had juſt heard,
and of which he had received a Copy. *So-
crates* prevails upon him to read it : A hardy
Attempt

Attempt in our Author ; it being probably an Oration composed by himself in Imitation of *Lyfias*, then living in *Athens*, and much admired. The Judgment formed of this Piece by *Socrates* is very different from that of his young Friend. He agrees in the Praises given to the Stile, but perceiveth many Defects in the Work. *Lyfias*, he says, hath given no distinct Explanation of his Subject : The Subject itself is faulty, singular, and affected : He wants Method, beginning with what should be the Conclusion, and confounding the intermediate Parts ; which led him into another Fault, frequent Repetition of the same Thought in various Expression, as if thro' a juvenile Ostentation of Fancy and Copiousness of Language.

To illustrate these Remarks, *Socrates* repeats an extemporary Discourse on the same Subject, which is altogether free from the Faults he had objected to in the other : And, because the Error of the Subject still remained, he adds another upon a different one, which is indeed a Noble and a Sublime Oration.

PHÆDRUS, filled with Admiration, beginneth to see his former Mistake, and desireth to know whether Rhetorick be an Art, and if any Rules for writing well can be delivered. *Socrates* thinks there may : And layeth it down as the first,

THAT the Orator should have a perfect Knowledge of his Subject, that he may speak not plausibly only, but solidly and usefully : For Rhetorick consists not merely, as the Sophists

phists taught, in haranguing to a Multitude, but extends to all Subjects and Occasions, even to common Conversation.

A SECOND Rule is, That a Discourse should be regular and so disposed in all its Parts, that each should have its own Place, and its Use in contributing to the Strength of the Whole: For it should be considered as an animal Body, made up of many Members, all different in Office and Situation, yet necessary to the Whole, and to each other.

A THIRD Rule is, Reduce your Subject to its most general Idea, which having defined, distinguish accurately the several Species contained under it, that you may have a full View of that you treat upon, with its Connexions, and the Differences bordering on it.

THESE Rules *Phædrus* thinks to be just, "but they are rather Logical than Rhetorical." What then, answereth *Socrates*, do you esteem to be Rhetorical? Those commonly laid down by our Rhetoricians? Such as relate to the Exordium, then following in order the Narration, Witnesses, Confirmation, Refutation, and lastly the Peroration, which repeateth succinctly the Sum of all: To these they add Common-places, Observations concerning Figures, Similitudes, Ornaments of Diction, Instructions how to excite Anger, or melt an Audience into Pity. Points in the Opinion of *Phædrus* of very great Efficacy in the Art of Persuasion; but *Socrates* thinks them not the only, nor the main Points, and as they were then delivered

delivered far from being at all useful ; for Rhetoricians in laying down these Precepts did not instruct Men in the Manner of employing them: It is, saith he, as if a Man having learned some good Medicines should set up for a Physician, although utterly ignorant upon what Occasions, and how to apply them.---He then proceedeth to deliver his own Doctrine.

To form a good Orator, he says, that three Things are necessary. Natural *Genius*, *Knowledge*, and *Practice* [b]. Which three met in the best Speaker of our Days, *Pericles* ; who, born with a great Talent for Speaking, added Knowledge, which he learned from *Anaxagoras*, Logick. namely, and the Science of Nature ; and also continual Exercise. Logic teaches the Art of Reasoning clearly. The Study of Nature leads into the Knowledge of the human Mind, the Basis of all true Oratory. For the Mind is the Origin of all the Variety of Tempers and Dispositions among Mankind : Which knowing, with the Influence that each Kind of Discourse hath upon each, you will of Course know how to direct yourself with Success to every Kind of Disposition : And herein consists the Ground of the whole Art of Perswasion, the End of all Eloquence.

HAVING now possessed yourself of this fundamental Knowledge, then it is, and not before, that you may make good Use of the above-mentioned Precepts of Rhetoricians ; then you shall distinguish, when you ought to be concise,

[b] No mention is made of *Taste*.

cise, when to amplify ; when you should be simple, when adorned, as your Subject and the Nature of your Hearers require.

PHÆDRUS acknowledges this Doctrine to be reasonable ; but he objects to it as very difficult. Let us see, replieth *Socrates*, perhaps there is an easier Way. Do you like better that of the Sophists, who maintain that an Orator need not be at the Trouble of understanding perfectly the Point he speaketh upon ? He is to persuade the Multitude ; why should he regard Truth ? It is enough if he useth probable Arguments, such as appear true to them. A dangerous and pernicious Doctrine, deceiving Men, it may be, to the Destruction of themselves, and of the State.

BUT grant it right for a Moment. How can you understand the Doctrine of Likenesses, but by understanding that of Realities ? Who discerns best what is like Truth, but he who knows Truth ? If the Appearance of Truth persuades, must not Truth itself more effectually persuade ?

BUT it is not so, *Phædrus* ; this whole is a destructive Error. *Tisias*, and *Gorgias*, and *Prodicus* holding those Doctrines, corrupt Eloquence as well as Morality. On the contrary, the true Orator will consider himself as speaking not to Men alone, but to the Gods ; to his Lords and Sovereigns, not to his Fellow-servants only ; and will therefore speak truly and sincerely. Much more ought we to observe the same Rules in Writing, and employ there-
in

in more Pains, as it is intended to remain a lasting Monument to Posterity; in the same Manner as Trees which are to be of Use and Ornament to our Descendents are planted with more Labour and Care.

THE Sum is ; The composing or speaking of Discourses is not a Dishonour to the greatest Person ; it is the composing or speaking ill alone that is such. The true Orator knoweth fully his Subject : Defineth clearly : Traceth up his particular Point to its general Idea, then, descending by skilful Divisions, fixeth plain and distinct Notions of it. He is perfectly acquainted with the human Mind, and the several Tempers and Dispositions arising from its Frame ; and knowing what kind of Discourse suiteth best with each ; maketh his own agree, and be in Unison, as it were, with the Hearts of his Hearers : Then employeth skilfully and justly the Discoveries of Sophists, in adorning his Speech by Figures, Pathos, and Elegance of Expression.

TELL these Observations which we have made, O *Phædrus*, to *Lyfias* ; I will not fail to repeat them to my young Friend *Isocrates*, whose Genius, superior in my Opinion to that of *Lyfias*, and more especially his mild and virtuous Manners, promise great Excellence.

“ AND now, O *Pan*, and all ye Gods, Guardians of this Place, grant me inward Beauty,
 “ and such outward Things as may be friendly
 “ thereto : May I think the wise Man only
 “ rich

“ rich ; and possess just so much Wealth as is
 “ consistent with Virtue !”

WITH this Prayer the Dialogue concludes. And from this imperfect Sketch you may see, that it containeth the fundamental Precepts of Rhetorick ; enlarged afterwards, and reduced into a regular System by *Aristotle* ; to which succeeding Writers have added little new ; even the Eloquence and Experience of *Tully* did not much more than adorn these.

If we consider *Plato* in the second Light, as a *Writer*, we shall acknowledge that Eloquence owed yet more to his Example than Precept. It is true, the Form of Philosophy which he learned from *Socrates*, that of enquiring and still seeming to doubt, together with the Manner of Dialogue into which this naturally led, oblige him to conceal the Method he pursued. But whoever will have Patience to read his Dialogues throughout, and afterwards to reconsider attentively the Design and Contexture of the Whole, will perceive, that there is in each a regular Scheme carried on with infinite Art ; that what you at first object against as Digression and altogether foreign, is yet conducive to his Purpose, and leads to the Conclusion aimed at : He seems to go far back ; but it is that he may advance more swiftly, and finish his Career with more Force and Rapidity.

OBJECTIONS doubtless there are, and some too well grounded, to particular Parts : But setting these aside, it may be affirmed, that Antiquity hath transmitted to us nothing for
 Strength

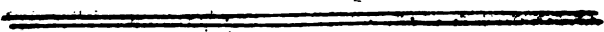
Strength of Reason, for Delicacy and Justness of Thought, for Sublimity of Sentiment and Moral, enriched with all the Ornaments of a strong and lively Imagination, superior to the Writings of this Philosopher. His Stile, with all the Embellishments of Art, hath the Ease of Nature. He descends to the common Phrase of Conversation, and riseth from thence, without Constraint or Abruptness, into the loftiest Speculations of refined Metaphysics. He is sweet and insinuating; is also concise and vehement. He can be simple and artless; yet, when his Subject requires it, he enlivens moral Argument with the Harmony and Elevation of Poesy.

IN which latter Article he is accused of having taken excessive Licence; of having soared above the Limits of Prose, both in Thought and Stile: Some Instances whereof may be found in the second Speech of *Socrates*, in this very *Phædrus*.

THIS Error, if such it must be called, follows very naturally from what is related of *Plato* in his Youth; at which Time he applied himself wholly to Poetry. He wrote a Tragedy or two; and is said to have attempted an Epic Poem: But he afterwards quitted the Muse for Philosophy. Yet his first Habit, although checked, retained some Force: This original Talent appears in his Prose; and amidst the Depth of philosophick Reasoning the Beams of poetick Genius by Fits burst forth.

UPON this Part of his History, together
with

with the Plan of a celebrated Fable, *The Judgement of Hercules*, which *Xenophon* hath preserved to us, is grounded a little poetical Essay, which I take the Liberty of presenting to you, in Hope of your usual Indulgence.



To the Right Honourable the

EARL of CHESTERFIELD.

GRAC'D with the Talents of each Rank
and Age,

Statesman, or Ruler, Patriot, Poet, Sage,
To thee, O *STANHOPE*, I address the Lay,
From Climes that felt, that still record thy Sway,
When dire Rebellion shook the neighb'ring
Land,

Safe in thy Prudence and well-poiz'd Com-
mand [a],

[b] Which offer'd Troops declining, wisely
bold,

Watch'd without Fear, and without Force con-
troll'd.

[a] His Lordship was Lord Lieutenant of *Ireland* during the Time of the late Rebellion in *Scotland*, in 1745; and was removed from thence by his MAJESTY to be Secretary of State.

[b] An Offer was made of raising 4000 Men; but declined by his Lordship, as of unnecessary Expence to the Publick.

Z

O early

O early lost, thro' an illustrious Choice!

Prais'd, blest'd, lamented, by a Nation's Voice;
Who now, secure from the loud Storms of
State,

Enjoy'st thy Muses,—glorious in Retreat ;

Incline thy lawrel'd Head, and Audience deign

To the low Musick of a mortal Strain,

Which ALMA's Youth would raise from Sound
to Sense,

And build on Wisdom manly ELOQUENCE.



T H E

J U D G M E N T of *P L A T O*.

IF Fancy, without Reason wildly gay,
 At best sweet Trifler, sport in idle Play;
 And rigid Reason without Fancy's Aid,
 Wise to no End, unheard, unrelish'd plead,
 How shall I hit the Mean? How justly steer,
 Gay, yet not gaudy; solid, not severe?
 How Sense with Beauty, Closeness join with
 Ease,

Adorn without Redundance, teach yet please?

AH! let not Youth, unseasonably wise,
 The Muse's tuneful Elegance despise:
 Nor yet, bewilder'd in her Maze too long,
 To serious Age protract th' untimely Song.

In Fancy see a Blossom of the Spring,
 That spreads its Foliage to the Zephyr's Wing,
 Fed by kind Suns and Show'rs fair-op'ning
 blooms,

And fills the gladden'd Air with soft Perfumes,
 In vain; if Age, mild Autumn's sober Beam,
 Mature not into Fruit its tender Frame,
 Which else frail Flow'r, soon pierc'd by mortal
 Wound,

Pines on thy Bough, or withers on the Ground:
 So blooms young Fancy, unless Reason's Pow'r
 Fix and mature a gay, a short-liv'd Flow'r.

As ev'ry Season should its Blessing bring,
 Use crown the Autumn, Beauty deck the Spring,

Z 2

Thus

Thus should each Age obtain its Grace; if
Youth

Sport in light Strain, let Man contemplate
Truth.

Youth's polish'd Toys dishonour rev'rend Age,
And grey-hair'd Dullness threatens the beardless
Sage;

Happy, where each reigns its allotted Hour,
And Wisdom fairer springs from Fancy's Flow'r.

THIS Truth, since Truths in Morals dryly
told

Tales can enliven, let a Tale unfold.

THE first of Sages, *PLATO*, justly nam'd,
No less the Poet's Lawrel might have claim'd,
If Fancy, starting first, her rapid Course
Had held, uncheck'd by following Reason's
Force.

In dawn of op'ning Youth he wing'd his Flight,
Borne by strong Fancy o'er *Parnassus*' Height;
Nor to one Muse confin'd, with various Fire
Now trod the Buskin, and now strung the Lyre;
Yet bolder, woo'd imperial *Clio*'s Charms,
Nor fear'd the Epick Trump, and Din of Arms.
Greece heard, and hail'd the Bard with glad
Presage,

And hop'd an *Iliad* from his riper Age.

BUT as he rose to Manhood, Love of Truth
Grew on his Mind, and check'd impetuous
Youth:

Man he reflects was born to Views sublime,
Not fram'd to fetter Words in tuneful Chime;
Fictions,

Fictions, however sweet, delude ; the Mind
 In Truth alone can lasting Pleasure find :
 Such Thoughts disturb his anxious Bosom, long
 Unfix'd, and oft suspend th' unfinish'd Song.

ONCE in a Grove, 'tis said, the Youth retir'd,
 Where oft he wander'd by the Muse inspir'd ;
 Where under thickest Shade *Iliſſus* strays,
 Meandring sweet in many a Silver Maze ;
 Pensive he walk'd, for Thoughts of serious
 Kind

Conflicting rise, and sadden all his Mind :
 Much he reflects which Study he should chuse,
 Think with the Sage, or warble with the Muse,
 This Fancy urges, Reason that approves,
 One he admires, yet still the other loves :

So doubts the Youth, whom loud Alarms
 invite
 From his lov'd Beauty to the Toils of Fight ;
 Hither his Country's Danger calls ; and there
 With streaming Eyes intreats the clinging Fair ;
 His Breast is torn by opposite Desires,
 Now Fondness melts him, and now Glory fires ;
 Stern Honour bids *Depart*, Love urges *Stay* ;
 He sighs, oft bids adieu, and slowly moves
 away

WHILE thus he wander'd, anxious and distressed,
 Reason with Rapture warring in his Breast,
 Sudden two Forms celestial struck his Sight,
 The Forest glitter'd with unusual Light.
 One rosy Youth adorn'd with ev'ry Grace,
 And Bloom immortal brighten'd in her Face ;
 Her

Her Hand sustain'd a Lyre; a Lawrel Bough
 Inwov'n with twining Ivy wreath'd her Brow:
 The youthful Poet soon descry'd his Queen,
 Her Eyes far-beaming, and her graceful Mein.

• AND now, alighted on the Green, each Fair
 Approach'd; when hast'ning with familiar Air
 And conscious Beauty first the tuneful Maid
 Began; celestial Musick fills the Shade;
 Attention holds admiring Nature still,
 Soft the Breeze whisp'ers, and scarce purls the
 Rill.

WHAT mean these Doubts that in thy Bosom rise,
 Illustrious *Plato*, Fav'rite of the Skies?
 Know better thy own Worth; to thee are giv'n
 Invention, Genius, Taste, best Boon of Heav'n:
 Yet doubt'st thou? Can'st thou such high Talents scorn?

Can'st thou forsake the Muse celestial born,
 For HER of earthly Mold, obscure to dwell
 With Want and Meanness in the Sage's Cell?
 O rather follow where I point the Road!
 Come follow Nature, 'tis the Voice of God.
 Why glows thy Bosom with poetick Flame?
 From Heav'n, from Heav'n the early Impulse
 came.

Can'st thou to Fame thus call'd inglorious lye,
 And creep on Earth, who should ascend the
 Sky?

Behold, I lead the Way! Come, wing thy
 Course,

Rapt by strong Genius, to *Castalia's* Source,
 Where

Where on the Margin of the Sacred Spring
The tuneful Nine immortal Numbers sing :
Oft from his Sun-bright Car the God of Day
Descends, his Lyre attuning to the Lay,
Celestial Symphony ! Bards Lawrel-crown'd
Enraptur'd listen to the Sacred Sound ;
Fame takes the Note, and with her Trumpet
sends

The deathless Song to Earth's remotest Ends.
Hither I guide : To these with happy Choice
Companion not unworthy, add thy Voice.
Such, *Orpheus* struck the Lyre, and Heav'n-
taught sung ;

Beasts fawn'd, Trees follow'd, Torrents list'ning
hung ;

The Force of Musick Hell relenting felt,
Stern *Pluto* weeps, and snake-crown'd Furies
melt.

Such was *Amphion*, whose melodious Call
Rocks heard, obey'd, and rear'd the *Theban* Wall.

SEE the *Mæonian* Muse exalted rise,
With what a rapid Wing she cleaves the Skies !
Nations pursue her Flight with loud Acclaim,
Age follows Age, and swells her growing Fame :
As the swift Flood, that foaming from the Source
Gathers a thousand Torrents in his Course,
Enlarging as he rolls his Bed, disdains,
And pours a sounding Ocean o'er the Plains.

SEE Hosts dismay'd ! *Tyrtæus* calls to Arms,
Displays in tuneful Numbers Glory's Charms ;
They hear transported, combat, conquer, bleed ;
They fled—the Poet sings—and *Sparta's* freed.

EV'N

[e] EV'N *Solon* thy great Sire, who rais'd to Fame
Athens erst grov'ling, felt and lov'd my Flame,
 Polish'd by my gave Statutes wise and good ;
Her Son, her DRACO wrote bis Laws in Blood,

EQUAL in Worth, in Glory equal those,
 Scorning dull Earth, and philosophick Prose,
 In untun'd Prose let the harsh Sophist creep,
 And argue ev'ry Reader into Sleep,
 Obscurely useful, like the rugged Stone
 Doom'd in the massy Pile to lye unknown ;
 While the fine Genius like the Di'mond bright,
 Polish'd and set by Art, attracts the Sight,
 Destin'd on Crowns and royal Hands to glare,
 Or flame on snowy Bosoms of the Fair.

SUCH are my Sons: Thou happier than the
 rest

Be dear to Beauty, and by Pow'r carest ;
 Eyes that charm Worlds shall thro' thy Vo-
 lumes rove,
 Weep with thy Woe, and languish with thy
 Love.

Thy Form on breathing Canvas shall be shown,
 Enrich the Gold, and animate the Stone ;
 Assembled *Greece* thy Merit shall proclaim,
 And crowded Fabricks labour with the Fame ;
 Thee next to *Phæbus* Mortals shall invoke,
 And fragrant Incense on thy Altars smoke.
 Hear lov'd of Heav'n, enjoy these Gifts divine,
 And leave pale SCIENCE o'er her midnight
 Lamp to pine.

THE

[e] PLATO was descended from *Codrus* the last King
 of *Athens*, and from *SOLON*.

THE Goddess ceas'd, yet left in *Plato's* Ear
So sweet her Voice, that he still seem'd to hear ;
As one, his Thirst allay'd who left the Rill,
Hears its sweet Murmurs in his Fancy still.

MEAN Time the other Form advanc'd ; a
Dame
Less winning soft, but of majestic Frame ;
Mature she seem'd in Life's meridian Prime,
Her Aspect serious, and her Port sublime,
With easy Grandeur Eagle-like to view
Her Eye, and seem'd to look all Objects thro'.
E'er Accents flow'd, her Looks Attention draw,
Imprint Respect, and Love inspire with Awe ;
The Bough of *Pallas* trembles in her Hand ;
And thus her Words the list'ning Soul command.

I come, PHILOSOPHY, no Stranger--Guest
To *Plato*, oft by thee in Pray'r address'd.
Thy Mind perplex'd I saw ; to fix descend,
And from this wily Sorcerers defend.

WEIGH well my Son, what specious Words
express,
Flatt'ry is Error's most pernicious Dress.
Ill boasts the Muse her late Returns of Praise ;
A Life's long Labour she rewards—with Bays ;
But Folly's Garland cannot long adorn ;
Seek'st thou for Glory ?---'tis of Virtue born.

VICE swells *her* Voice, Vice trembles on *her*
Strings ;
The Cares of Love and Joys of Wine she sings ;
Strows

Strows Flow'rs on Falsehood's Path, deters
from Truth ;

And leads to Pleasure's Altars giddy Youth :
At Youth too surely Pleasure aims the Dart,
Wit adds the Wings that send it to the Heart.

Ev'n her exalted *Homer* fills the Skies
With Monsters, Lust and Fury deifies,
His Chiefs revengeful fierce, Gods partial blind
Pervert the Thoughtless, shock the Reas'ning
Mind ;

Yet hope not with *Mæonian* Wings to rise,
Howe'er the Muse may flatter, Heav'n denies ;
Like Genius glows not in thy Breast ; his Lay
Unrival'd leaves thee but a second Bay.

WHAT tho' poetick Spirit warms thy Breast,
Mistake not Fancy's Warmth for Heav'n's Behest.
Say you may shine in Verse ; in Science too
You may ; and will you the less Good pursue ?
As the redundant Moisture, which would shoot
In Leaves, by Culture is improv'd to Fruit,
The Fire, which would itself in Visions spend,
By Discipline is render'd Wisdom's Friend,
Lends Reason Ornament, and places Sense
In the strong Lights of manly Eloquence.

THUS foil'd by Truth the Muse to Fable runs,
Amphion, *Orpheus*, boldly calls her Sons ;
Both Sages, Friends to Truth, and Virtue's
Cause,

Who founded Cities, Governments, and Laws,
Musick's known Pow'r employing to assuage
Hearts yet unsoften'd in a barb'rous Age :

What

What was Necessity to praise the strains,
Virtue the End forgets, and Verse extolls the
Means.

TYRTÆUS sung,---and Cowards conquer'd ;
Whence ?

Because Opinion sways the Crowd, not Sense :
Courage, No Poet, and no Augur, needs ;
His Country's Voice demands,---the brave Man
bleeds :

Inspir'd by me, such *Codrus* falling cry'd,
" *Athens* is sav'd ; I thank ye Gods:"--and dy'd.
And shalt thou waste thy Life in idle Strains,
With Blood thus shed for *Athens* in thy Veins ?
Rarely so well employ'd, her highest Aim
Is to commend with Skill,---I give the Flame.

In erring, *Draco* shew'd the Path to good ;
SOLON was mild, because HE wrote in Blood :
Thus Heav'n hath doom'd, that Man should
gradual rise

By slow long Toil thro' Errors to be wise.
Unbending, *Solon* trifled with the Nine ;
Their's was a leisure Hour,---his Laws were
mine.

[c] To the sooth'd Ear less pleasing Sounds im-
part

The Lute and Lyre, than Reason to the Heart ,
Nor ever Poet feign'd, or Painter drew
A Form more lovely to the outward View,
Than to the Mind's purg'd Eye the Soul serene,
Where Passion spreads no Cloud, nor Vice a
Stain.

Could

[c] PLATO in Menon.

[d] Could Virtue to the Sight unfold her Charms,
Mankind would rush enamour'd to her Arms,
Hang on her heav'nly Lips, her Nod obey,
And never, never from her Dictates stray.

WHAT Credit can the Muse's Words obtain,
Whose Study's to deceive, whose Praise to
feign?

Her Fount, her Pindus, her Elyfian Scenes
Of Harmony exist but in her Strains :
The Choir of Muses, and the God of Day,
The Fame whose Trumpet spreads the death-
less Lay,
Are pompous Visions by her Art devis'd,
Figures of Speech, and Fancy realiz'd.

THEN hear my Voice, e'er yet in Error's
Way
Thy Youth, but half misled, for ever stray.
By me instructed, Good from Ill discern,
To know thyself, Man's highest Knowledge,
learn.

I FIX your Notions, Actions regulate,
Unfold the Duties of each Age and State,
With Precepts strengthen Reason's tott'ring
Sway,

Quell Appetite, teach Passion to obey,
Explain from whence is Man, for what design'd
His End, his Nature, his immortal Mind,
Raise his short View to Heav'n, and fix it there,
On the first Excellent, first Good, and Fair,
Teach

[d] Quæ (*Virtus*) si conspici posset (ut ait PLATO)
Mirabiles sui amores excitaret. CICERO.

Teach him to draw his Rules of Life from thence,
 And graft on Piety Benevolence ;
 That Man like God at gen'ral Good should aim,
 And Happiness and Virtue are the same :
 That Virtue opens Heav'n to mortal Race,
 Life but a Trial, Death a Change of Place :
 And the pure Soul should claim its native Sky,
 Bright Emanation of the Deity.

THESE Arts be thine : These render good
 and wise ;

Fame is *their* meanest Gift, *her* vaunted Prize.
 How worthless are the pompous Scenes she draws,
 Her Statues, Portraits, Theatres, Applause.
 Pow'r, Beauty, *Greece*, commending ? More
 is giv'n

To my scorn'd *midnight Lamp*,—the Praise of
 Heav'n.

Leave Shadows, Numbers, Fable, Emptiness,
 With me Sense, Knowledge, Virtue, Worth
 possess :

Be thou the first to light the moral Ray,
 And pour on *Greece* the philosophic Day,
 With mine for ever blended shall thy Name
 Descend, and Truth and *Plato* be the same.

SHE ceas'd ; and doubtful seem'd th' Event
 to wait :

The Muse secure advanc'd with Looks elate :

" THEE I prefer, thee Wisdom, *Plato* cry'd,
 " Transported, come my Goddess, Guardian,
 " Guide ;

" O take me, seize me, all my Heart engage,
 Light of my Youth, and Glory of my Age !"

As

As o'er Night's sparkling Host, with keener
Beams

At Dawn's first Rise, the Star of Morning Flames;
But when the Sun his orient Light displays,
It fades, it sickens in the conqu'ring Blaze :
The *Muse* thus vanquish'd blends with shape-
less Air :

Pallas remains in Victory more fair.

WELL hast thou chosen, thus the Queen
reply'd,
My Pow'r shall guard thee, and my Councils
guide.

Thus far was right, and usefully you stray'd ;
Science best flourishes where Fancy play'd,
Whose wandering Beam within due Limits
brought
Gives Life to Knowledge, and inspirits Thought.

THE *Muse* departs :—Yet grieve not; Lo! I
send

To form thy growing Years, a nobler Friend,
A Sister-nymph, to whom by kinder Heav'n
The *Muse's* Charms without her Faults are
giv'n;

In artless Beauty, unaffected Air,
Humble tho' lovely, tho' polite sincere,
Quick without Rashness, without weakness
sweet,

Adorn'd yet natural, tho' gay discreet,
Her Speech harmonious as *Apollo's* Lyre,
Yet full of Spirit, Energy, and Fire ;
Her, ELOQUENCE, I send, a heav'nly Guest ;
Receive her *Plato*, open all thy Breast,

Imbibe

Imbibe her purer Rays. Her Skill Divine
Shall temper friendly, and shall perfect mine,
The Store by me supply'd, with pleasing Art
Shall to Mankind a publick Good impart ;
And whilst I deck the Soul, her Voice shall }
win the Heart.

As touch'd by *Pegasus* thy Muse hath sung
From her rent Cliff that bursting Waters sprung,
Fountain of Poesy ; in After-time
Whence laurel'd Bards inhal'd their Rage sub-
lime ;
Thus open'd by her Touch shall Wisdom's
Source
From thee o'erflowing, in its boundless Course,
To ev'ry Age convey the sacred Lore,
And Realms yet barbarous my Pow'r adore.

THE Goddess spoke : When sudden to the
Skies
On sounding Pinions borne he saw her rise,
In a long Trail of Light ; behind her shed
Ambrosial Odours heav'nly Fragrance spread :
The Youth enraptur'd gaz'd ; then home-
ward turn'd
His Steps ; with Hopes sublime his Bosom
burn'd.

LECTURE

LECTURE the Nineteenth.

Concerning the Eloquence of the PULPIT.

WE have lately been employed about those Articles of Oratory which regard the Surface chiefly, and are calculated in a great Measure for Shew and Ornament, as Stile, Composition, Figures: I have even ventured to conduct you through the flowery Paths of Poesy; in which I fear that I have detained you too long, deceived by the Charms of the Place. I am now to open a more severe Scene, and I hope, that what may be wanting in Agreeableness herein shall be made up in Utility. I have arrived at that Part of my Undertaking, in which I proposed to consider Eloquence as it relateth to Difference of Profession, it's ultimate View; since the End of all Study should be serious, to render us in our respective Ranks truly useful to Society.

Two Forms of Life, two Situations in which this Quality is highly necessary, I shall not particularly treat of; because few of the present Audience in Comparison with the rest, are likely to have Occasion of appearing in either of those Lights. And besides, I cannot without Presumption

sumption attempt to deliver any other than general Remarks, on Scenes of Business, which it hath been my Lot to behold only at a Distance. Directions more immediately respecting such should be taken from those only, who are themselves engaged in them, who join Experience to Observation.

I SHALL therefore in this and the following Lectures confine myself to that Kind of Speaking, which treats of *sacred* Subjects.

A MATTER in itself of the utmost Importance; and an Office, for which the greater Number of Persons here educated are undoubtedly designed.

It is, however, my Intention to give a regular full Account of the Eloquence of the Pulpit, an Undertaking which would demand a large Treatise: Agreeably to the Nature of these Discourses, I shall limit myself to a much narrower Compass, making such Remarks, and delivering such Precepts as appear to be most wanted; and such at the same Time, the Knowledge of which seems most proper to unfold other Particulars, and discover to you the most important Considerations: Such, as the Observation of what is right, what wrong in others, added to the Examples of those in past Times, who have left behind them Monuments of this Kind, together with the Experience of my own Mistakes, have furnished me with. In which I shall endeavour, so far as may consist with Clearness, to avoid repeating Things before laid down, and shall dwell only upon such Rules of

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Eloquence

Eloquence as are peculiar to this Kind: For we cannot, strictly speaking, propose to ourselves any of the antient Orators as Models in this Way; where the Subject, wholly of a different Sort, requires a Manner very different, and suited to itself alone. General Precepts before delivered extend their Usefulness hither; what is peculiar remains now to be added: And I proceed without farther Preface to the Point itself.

WHOEVER intends to undertake an Office of this Sort ought, First, to Reflect on the *Qualities* necessary to be possess'd by a Preacher, that he may previously acquire them, or, if he hath them not, desist from the Attempt.

THE first of these is VIRTUE.

The antient Writers lay it down as a Maxim, that an Orator should be a good Man. If this be required in publick Pleadings and Consultations, how much more necessary is it, where the sole Design of the Speaker is to make Men wise and good? Truth, it is confessed, ought to convince from any Mouth; yet such are the Prejudices of Mankind, that we never can entirely separate what is said from the Character of the Person who sayeth it. We feel just Indignation at hearing sacred Truths uttered, we may stile it profaned, by a wicked Man; and through Aversion from him, it is but too easy, however wrong, to contract an Indifference to, it may be an Aversion from them.

BESIDES, nothing contributes more to Perswasion, than a Belief of Sincerity in the Speaker. Here is a Man who professeth to have well
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considered a Point, and from that Preparation to treat concerning it ; his Authority as well as Arguments will have Weight with the Bulk of Mankind ; it addeth Weight to those Arguments. But if his known Practice contradict his Discourse, that Influence ceaseth ; nay, becometh opposite ; he is a Dissembler and Hypocrite, we shut our Ears and Hearts against him. To which you may add ; That all are Judges of Actions, not of Reasoning.

MORE especially the Preacher should join a Love of Religion and Piety to moral Virtue. If a noted Unbeliever or Despiser of Religion discourse concerning the holy Mysteries of Religion, such Discourses, however skilfully framed, are not only rendered useles by his Character, but raise Horror in every good Mind ; and tend to confirm the Infidel and Scoffer in their evil Dispositions. It is true, we argue solidly against the Injustice of charging upon Religion the ill Lives and bad Principles of its Ministers ; but notwithstanding, such is the Nature of Men, that they will be led more by Sense than Speculation ; and be tempted to doubt of the Truth of Religion from a Perswasion of Unbelief in its Teachers, rather than be influenced by their Reasonings to believe.

BESIDES, a Person who hath no Reverence to, or firm Belief of Religion, although of good Capacity and Learning, never can recommend it with the same natural, ingenuous, efficacious Eloquence, as doth the Man, who is heartily convinced of the Truth of what he advanceth :

There is in all that such an one sayeth, I know not what of forced and artificial, which appears thro' the Disguise, disgusteth and offendeth. Few, none but prudent considerate Men, believe or even attend much to Arguments, which they are perswaded, that the Speaker who employs them, doth not himself believe.

A SECOND Quality is KNOWLEDGE. It is obvious, that he whose Duty it is to teach others should himself know; otherwise he shall mistake and mislead; at best can talk but superficially, convey empty imperfect Notions. In the present Case, every one sees, that a Knowledge of the sacred Writings is necessary. The more extensive and exact this is the better: And although a perfect Acquaintance with the Original of the Old Testament cannot be expected from all, yet some Progress in the Knowledge of it is highly useful, that they who instruct others should not themselves be obliged in all Points relative thereto to depend upon the Authority of others; especially, as the Connexion between the Sacred Writings of the *Jews*, and those upon which our holy Faith is grounded, is so close and intimate, that they throw much Light on each other.

I MIGHT, if this were a proper Place, lament the Abuse which hath arisen from a good Cause, the Study of this Original Hebrew, of late much cultivated among our Neighbours. For an Humour hath prevailed of finding out therein, and deducing from thence, Systems of natural Causes, and a new Philosophy; as well
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as the most profound Myſteries of the Chriſtian Religion, revealed to Mankind, not until many Ages after, by the divine Author : To this End, theſe Perſons indulge themſelves in ſtrange, and, as it ſeemeth, very dangerous Licences, in altering the received Orthography of the Language, and inventing odd and unheard of Explanations ; the Conſequences of which Proceeding may be very hurtful. Yet, while we ſhun the Error of theſe Men, let us imitate their laudable Induſtry, in applying ourſelves to the Study of the Hebrew Tongue. If we join to this Induſtry other ſolid Learning and good Senſe, we ſhall be in no Danger of falling into their Error ; ſuch Miſtakes being obſerved to meet with beſt Reception, either among thoſe who underſtand the Language but ſuperficially, or underſtand the Language only.

It ſeemeth ſcarcely needful to add, that a critical Skill in the Language of the New Teſtament is requiſite ; both, as it contains our whole Faith, which whoſoever teaches ought ſurely by no Means to take upon Truſt : And alſo, as the *Greek* Tongue, in which it is written, is a very uſeful, if not neceſſary, Introduction to Eloquence, indeed to every Branch of polite Literature.

Some Acquaintance with the Fathers of the Church, if not perfect Knowledge, ſhould be recommended to the Preacher. Thoſe, who lived neareſt to the Times of the Apoſtles, ought to be ſtudied on two Accounts : Their Authority is deſervedly great, as they derived their Doctrines from Perſons who were Diſciples of, and
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conversed immediately with the Apostles. And secondly, their Manner of Writing, altho' unartful and unpolished, has that Simplicity, that genuine Air of Truth, which is most becoming of a Preacher of the Gospel, and which it is difficult to attain and preserve, in these Days of Refinement and Curiosity.

MANY of the Successors to these good Men are valuable for Eloquence as well as Piety. Among whom in the first Rank are St. *Chrysostom* and St. *Augustin*: One the Light of the Greek, as the other was of the Latin Church: The one easy, copious, flowing, pathetick; the other learned, close, subtle, even sublime. Whom I also particularly mention, because both of them have in some Degree treated of the Subject now before us, with much good Sense and Observation: *Chrysostom*, altho' not expressly, yet hath intermixed many Remarks to this Purpose in his excellent Work concerning the *Priestly Office*: The other more fully and directly in the fourth Book concerning the *City of God*: The careful Perusal of which Treatises I earnestly recommend to you, as my Design permits me to employ but a very small Part of the same Materials, to transplant but few Articles, as it were some detached Shrubs from their noble and lofty Groves. Besides, that after all the Industry and Skill, which we late Comers, whether Commentators, Criticks, or Imitators, can use, to diversify, enlarge, adorn, I know not how, there is still more of Pleasure, and I believe of Use, in drawing directly from the Fountain Head.

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THE several Branches of human Learning do not appear to relate immediately to the Office of a Preacher, yet are they of undoubted Utility. The Writings of Philosophers and Moralists are eminently so, furnishing many excellent Arguments and Observations concerning Manners; at the same Time, laying before him the best Models of Composition in that Kind.

ERUDITION likewise of a more abstruse Sort, and seemingly foreign from his Purpose, that which is conversant about Numbers and Quantity, appeareth, from what we have formerly observed, to be very beneficial to him; sharpening the Apprehension, enlarging the Capacity, and teaching the Art of strict and close Reasoning.

AFTER this, it seemeth hardly necessary to add, that he ought to be versed in the whole Circle of polite Literature; this being the Source, from whence is derived every Thing which tends to Perfection of Stile, all just Grace and Ornament.

To these should be added likewise a competent Knowledge of the World. The Man, whose Duty and Profession lead him to preserve from Vice, or to reform the Vicious, ought to be well acquainted with the Nature, Manners, and Behaviour of Mankind. For Discourse from meer Speculation is likely to be, not seldom wrong, at best vague and general; if it should be reasonable, yet rarely touching the Heart. To tell Men, with any good Effect, how they ought to live, we should know first how they do

do live; what are their Faults, their Passions, their Delusions, the various Sophisms of Self-love by which they deceive themselves. We must lay open to them their own Hearts; and how can we, if we know not even their Actions?

A PERSON with this Knowledge will not be in Danger of falling into loose general Declamation. His Observations drawn from Nature and Truth will not be scattered at Random among the Crowd, but will strike, will be felt. Each Individual will find his Sentiments, his own Heart painted in them; and imagine that the Preacher speaks to himself.—Thus shall the Discourse be as a well drawn Portrait; Spectators behold it from different Parts of the Chamber; and it appears to each as having its Eyes fixed upon himself.

AND after all, this Work of Reformation is not to be executed bluntly and abruptly; but with much Address, according to the Manners, and with some Compliance to the Prejudices of the World; which Precautions judiciously taken will open an easier Reception for Advice, and are almost always necessary to make Reproof effectual.

EVEN the Prophets inspired and sent immediately by God himself have given us Examples herein worthy of Imitation. When *Nathan* was sent to admonish *David*, and lay before him the Heinousness of his Crime, with Regard to *Uriah*, he doth not immediately upbraid him with the horrid Blackness of his complicated Guilt,
nor

nor thunder in his Ears with the Authority of a Divine Messenger ; but he addresseth himself to him in a Piece of plain familiar History, describes to him his own Crime, couched under the Action of another, resembling in general Circumstances, but far less sinful ; and having raised his Abhorrence of it in this feigned Representation, and his express Denunciation as King, that the guilty *Person should die*, he then applyeth it directly to himself, *Thou art the Man* :—The Stroke was irresistible ; it proved, convinced, astonished :—The King confesseth and humbleth himself in sincere Repentance.

To the Knowledge of other Men, the Preacher should join that of himself. What is it of which you are capable ? What may you safely undertake ? What should you avoid ? What Imperfections ought you to amend ? In which Manner are you most likely to excel ? It is fit that you should weigh all these maturely, and as far as you may without Prejudice ; otherwise, setting out wrong, you never shall arrive to the Worth you are capable of ; and may beside go on to the last in a wrong Way.

WHEN we spoke of Acquaintance with the learned Languages, it was by no Means intended, that a Preacher should neglect the Study of his own : On the contrary, this is an Article in which he should omit no Pains to acquire a masterly Skill. Certainly nothing can be more unreasonable, more evidently wrong, than to disregard the very Tongue in which one is to speak ; and yet we cannot doubt that the Case

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is common. A Person well versed in Latin shall offend by harsh, obscure, even barbarous Stile in his native Dialect: The Foundations of which Evil are laid in the usual Methods of Education; wherein great Pains are taken to instruct young Persons in the Words, Form, and Structure of the Latin Tongue, so that they may be enabled to speak it readily, and write in it with Ease, perhaps Purity, leaving them at the same Time to pick up such imperfect Knowledge of their native Tongue, as Chance, Company, and the ordinary Occurrences of Life throw in their Way. The Consequence whereof is very disadvantageous, when they afterwards come into the World, where real Business is to be transacted, and they must converse with *English*, not *Romans*, or *Athenians*.

FOR which Reason it should be laid down as an invariable Rule, to bring up from Infancy young Persons in the early Knowledge of what is proper and pure in their native Dialect, and exercise them in constant Habits of Speaking and Writing in it correctly: And Latin, which is now the first in Intention, should hold but the second Place, being cultivated chiefly with a View to the other, as it may contribute to render them accurate therein, furnishing excellent Models, whose Graces they may transfuse or express in their own Speech.

MY Opinion of the other learned Tongue, the Greek, I have before declared; and the more I reflect upon it, am the more confirmed
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in a Persuasion of the great Usefulness of an early Application to it. For our present Manner of studying it, by the Help of literal Translations, seldom enabling us to go on far without such poor Assistance, hurteth rather than bringeth Benefit; such Translations seldom rendering the compleat Sense, never any Part of the Spirit and beautiful Simplicity of the Original; in which last most valuable Quality the Writers of that Nation bear away the Prize from all their Followers.

WHAT I have been saying is a Proof, how much Care is requisite in the choice of Persons, who undertake this Office of Preachers; how much those Persons should study themselves; what Labour they should employ in obtaining, perfecting, and preserving the necessary Qualifications. And although, according to the Course of Things, it is not to be expected, that all who offer themselves for this Purpose should be accomplished in the Manner laid down; and, consequently, that the venerable Order of Men, with whom the Wisdom of the Society hath entrusted the Power of appointing them, should insist upon admitting only such; yet, undoubtedly, it is the Duty of all who have taken upon them the Charge, to employ their utmost Care in fitting themselves as nearly as they can in the Manner described, for the due Execution of it.

As to Caution in electing *such*, it would ill become one of my Mediocrity in Rank and Talents to interpose his Opinion; I shall therefore refer you in the Point to one of approved

proved Authority, to *Erasmus*, who hath written a Treatise on this *Art of Preaching*; in which, although published in Haste, and never rightly finished, whence sometimes prolix, there is much good Observation and solid Learning; and the whole Work well deserveth your careful Perusal. I except some Reflexions dipped in Gall, not to be approved of, much less imitated by us; which the Times and Manners then very corrupt may excuse perhaps, if not justify in him; we have fallen on better.

ANOTHER Thing which should be well weighed by every one who is, or proposeth to be employed in this sacred Office, is the *End*, which he should intend and aim at in the Discharge of it, namely the Advancement of Piety and Virtue, by laying before Men their Duty, and engaging them to the Practice thereof. This Reflexion duly repeated and insisted on cannot fail of impressing upon the Mind a deep Sense of the Excellence of the Work which it hath undertaken; will support it under the Difficulties that attend the Preparation for it; will not fail to inspire that Seriousness and Earnestness so necessary and becoming in the Performance of it; and will be a constant Preservative against Faults too frequently observable, which are incident to the best Capacities, those which spring from Vanity and Ostentation: Such as an Affectation of deep and singular Learning; or an Ambition of displaying Wit and Invention; and, in Consequence of these, the Use of obscure Subtilties, abstracted Erudition,

tion, pompous, glittering, and conceited Dictation. For I am of Opinion, that some do indeed fail in executing this Office through Defect of Capacity ; many more through Want of Care ; yet most of all through wrong Motives and unfit Passions.

THIS Counsel of regarding the *End* is, I own, obvious, yet for its mighty Utility is worthy of being repeated, inculcated. It alone might stand instead of many Rules ; at least would render easy the Observation of all. It would raise the Priesthood to the Degree of Usefulness it was intended to have, and would make it appear in the same advantageous Light to others. Complaints have been loud, and for some Time past have, I believe, encreased, of the Contempt thrown upon this Order of Men ; how unjustly thrown, is not the Business of this Place to prove : But thus much one may affirm ; that if the Conditions mentioned took Place, if Men of this Order were generally qualified in the Manner required, and especially if they were actuated by an earnest Desire of answering the End of their Ministry, which is in the Power of all, these Complaints would quickly subside.

In Fact, what Sight could be so striking, as that of a Number of Men exempted from the Necessity of Labour and civil Industry, that they may explain to others the Nature, Excellence, and Benefits of Virtue ; enforcing their Doctrines by Example ; recommending them by Humanity, by Gentleness of Manners, by the Advantages of solid, and the Ornaments of polite

lite Learning ? What could be a more beautiful Spectacle in a moral Light, even in a political, what more useful ? What Method so probable of diffusing through a Society Probity, Peace, and Regularity ? This Perfection, it is true, cannot, as the World is now constituted, be hoped for ; yet should we not despair of approaching to it ; and it ought to be the Care, as it is the Duty of every one in this sacred Office, to have it constantly in View, and contribute his best Endeavours to the Accomplishment of it.

THIS End will farther point out the particular Means you should employ, namely to *Explain*, to *Prove*, to *Affect*. You are to explain, in order to instruct ; you are to prove, in order to convince ; you are to affect, in order to persuade. The mention of which Articles leads from these previous Remarks to somewhat more close and precise.

LECTURE

LECTURE the Twentieth.

Continuation of the Former.

LET us suppose now that you are thus rightly qualified, and sit down to compose a Sermon: The first Thing you should attend to is the *Choice of a Subject*; as from hence must flow, in a good Measure, the Usefulness and Importance of what you are to say.

IN general, this ought to be either some Article of revealed Doctrine, some Point of Faith necessary to be firmly believed by your Hearers, or some Branch of Morality, somewhat fit to be done. Which different Subjects require a Diversity in the Manner of handling them.

As our Church hath appointed certain Days for the Commemoration of great Events, which involve some principal Articles of our Faith, it is agreeable to the Design of such Institution, and may be reasonably expected by the Audience, that every Preacher should, on such Days at least, discourse to them concerning these Articles; the not performing of which may be well judged an Omission. For the right Execution hereof, some Precautions are necessary,
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some Reflections there are, which it may be useful to observe.

PRINCIPALLY, on such Occasions, avoid entering into nice and subtle Questions. Abstain from very difficult and abstracted Reasonings. In Times of Ignorance the Schoolmen introduced many of the first Kind, and the Sermons remaining from those Ages are crowded with Distinctions for the most Part useless and unintelligible; some of which Controversies do continue to be still agitated among us, although the Manner of Writing admired in those Days be now grown obsolete.

IN more modern Times, Metaphysics, long a fashionable Study, brought in the latter Sort; and more particularly the Necessity of pursuing Unbelievers through all the Subtilties and Refinements which their Art and Industry in attacking Religion had opened to them, engaged many pious and learned Men to go far into this Way, and confute Subtilty by Subtilty. But however right this may have been in those who spoke from the Prefs, it is not to be imitated by the Men who speak from the Pulpit; in which last Case, their Hearers cannot be supposed to understand, and consequently will not attend to them. The Thread is too fine for vulgar Eyes. It must happen, that plain rational Men, after having taken some Pains to apprehend their Meaning, when they find it to no Purpose, shall give it up; and, perceiving it a vain Attempt to keep Pace with them, shall stop short,

short, and leave them to finish their Career alone.

FARTHER, It doth not seem prudent to urge nice Objections, many of which late Libertine Days have produced, before a plain Audience; nor seek to engage them in all the Intricacy of perplexed Controversy. Much less doth it seem right, on such sacred Occasions, to have severe Remarks and bitter Invectives against Unbelievers; which I think is not very uncommon among good Men, of more Zeal than Prudence. The Minds of Men do not need to be sharpened. Indignation, even in so just a Cause, should be moderated, and, if it could be, suppressed. Defend the Truth; confute known and dangerous Errors; but spare the Persons.

IN general; What you should aim at in these Subjects, Articles of Religious Belief, is a plain, clear Explanation of the Doctrine, confined as nearly as may be to the Words of the Revelation, or deduced from them by easy unstrained Interpretation, without entering into hazardous Conjectures, or attempting to gratify an unbounded, often presumptuous Curiosity: Which Explanation you should proceed to impress on the Minds of the Hearers, by laying before them the Uses it ought naturally to have, in exciting their Devotion, or in regulating their Conduct.

POINTS of Controversy among Christians should not be altogether shut out from the Pulpit, those especially which subsist between us and the Church of *Rome*, whose Doctrines are

the most grossly erroneous; and, besides, involve Danger to the State. But the Treatment of these is difficult. For you are to represent the Tenets of that Church impartially, not aggravating or altering; not following the Authority of particular Persons; nor hastily charging Consequences as Doctrines. Your Arguments should be simple, yet strong; drawn from Scripture, or plain Reason; not embarrassed with historical Deductions, or the Erudition of Quotations, or the Perplexity of numerous Objections proposed and solved; for you do not write to Readers, but speak to be understood. And what is perhaps the hardest Part, you are to preserve the due Mean: Convince, but do not irritate; shew the Heinousness of the Mistakes, without raising Abhorrence of the Mistaken; keep up your Hearers Zeal, without inclining to Persecution; and join the Moderation of a Christian with the Vehemence of an Orator.

As to the Articles in Dispute between us and our dissenting Brethren; these, if to be at all admitted, should be reserved for a masterly Hand. In Points of Difference which affect not Essentials, Prudence, as well as Religion, directeth to sweeten and reconcile Mens Spirits on both Sides; to win over, if it be possible, those who are divided from us, by the soft Methods of Gentleness and Affection: And most skillful and happy is the Preacher, who can open such Wounds with a Touch so delicate, as to assuage rather than enflame.

SUBJECTS

SUBJECTS of the second Sort, Points of Morality, although of great Importance, require not the same Kind of Delicacy: They are not liable to the same Enquiries, have not been attacked with such Violence, nor do they give like Offence to the Pride of impatient, and, in its own Conceit, all-sufficient Reason. But you are to observe, that they have also their Inconveniencies.

THEY are the most *trite of all Subjects*. The Arguments they afford, being drawn from common Sense, are such as must occur to many; may to all. Men in their own Minds anticipate what you are about to say; from whence they are apt to grow listless and fatigued. The only Remedy for such Evils is, that you should labour the more by giving Force, and Weight, and Power to all you utter; that you should avoid Prolixity, common-place Repetitions, vague and general Reflexions.

FOR there is a wrong Method, very common, in treating of these Points, to which Persons of Genius are liable; the Way of Essay-writing: That is, a Course of general Observations, neatly expressed, put together with Ease and Freedom. In which Way Mr. *Addison* furnishes excellent Models. This, however, is not well-suited to the Pulpit; which demands a severer Form. You may open your Design with some such Reflexions; but these, we expect, shall quickly lead us into your Subject; to which you are to confine yourself strictly; to pursue it through its whole Extent; fit it to

the Lives, and press it closely upon the Consciences of your Hearers. The great Art is, to be general; without wandering in lax, unstriking Remarks; to go into Detail, without Minuteneſs or Trifling.

SPEAKERS of other Kinds, as in the Courts of Justice, and great Council of the Nation, have usually Matters of less Dignity to discourse upon; but their Arguments are often new. There are Laws, Facts, Evidences to be explained, stated, compared; which naturally raise Curiosity, and keep up Attention: Preachers have, as we observed, the Advantage of Subjects superior in Weight, Beauty, and Excellence; but then all are beaten and exhausted: And there is nothing within the Reach of human Art more difficult, than to bestow upon what is common the Graces of Novelty. The wonderful Magnificence of Nature in its regular Course passeth unobserved; every the least Variation from this surprizeth and engageth. And it hath been well observed, that it is easier to rise to Indifference in Preaching, than in Pleading; more difficult to arrive at Excellence.

WHEN you have thus fixed upon a Subject, your next Care should be to chuse a proper *Text*. The Manner of chusing a short Passage of holy Scripture, and forming a Discourse upon that, was introduced very late into the Church [a]; and is liable to much Inconvenience;

[a] Instances of it are found in some of the antient Fathers; but are very rare.

nience ; it mightily cramps the Preacher, limiting him usually to a Part of a Subject, seen in a particular Light. It confines him often to a Method strained and unnatural : And frequently occasions Prolixity. But since we now find this Manner universally established, it should be our Business, instead of enlarging on its Evils, to guard against them, and improve on its Advantages, for some it may possibly have ; one acknowledged ; being useful to prevent a vague undetermined Way of Declamation ; for which Purpose it was probably at first introduced.

It seemeth to be no uncommon Practice, after the Discourse hath been composed, then to search for a suitable Text ; a Proceeding which cannot succeed well. For by this Means it cometh to pass, that the Text is little more than a Lemma or Motto, as it were, to the Discourse, bearing only a faint and distant Resemblance. The Preacher appeareth to have little Regard to it. After the first Setting out, he quickly loseth Sight of it, and returneth to it no more ; which is both improper and ungraceful. For the Discourse should be the Text unfolded, the Text should be the Discourse in Abstract : They should be as the Seed and Plant ; which latter is the Seed drawn out by Nutriment, and organised in its just and full Dimensions.

FROM the Text whatsoever you observe should flow naturally, as from its Source ; should tend to illustrate, to confirm, its Sense,
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or should recommend Consequences deduced from it; for we should first form right Notions, and then make them the Foundation of right Practice.

FARTHER, Experience teaches, that whenever your Text is pronounced, every attentive Hearer immediately formeth to himself some general confused Notion of that which you seem prepared to discourse upon: Instead of proceeding in which, if you carry him a quite different Road, you disappoint him, and therefore for the most Part displease.

AGAIN. Some Persons delight in chusing a very singular Text, that they may shew their own Art in the Use made of it, in extracting much from what appears barren. Others again select one the most distant, and exhibit, as they think, surprising Skill in bending it to their Purpose. Not seldom you may observe others to pick out a difficult Passage, and make pompous Ostentation of Learning in clearing all Doubts, and unfolding its true Sense: Or what is less justifiable, they chuse out a known Text, yet give it a new Interpretation, and make this imagined Discovery the Ground-work of their subsequent Remarks. Many other Singularities of a like Sort one might enumerate; but it may suffice to have mentioned these, and to observe, once for all, that every Thing of this Sort, every Deviation from the plain Road of Custom and common Sense in this Article, bordering on Affectation, and springing from, or justly suspected of Vanity, ought

ought to be avoided. The Scripture aboundeth in Doctrines and Precepts expressed with Clearness and Strength: Chuse out one the most apposite, full, and of moderate Length, so as not to puzzle the Attention, or burthen the Memory of the Hearer: From hence, as the Fountain, let your Discourse flow.

WHEN you have in this Manner determined on your Point, you should above all Things carefully consider it; revolve it often in your Mind, turn and renew it, view it on every Side, in all Lights, in every Aspect and Position, in its several Connexions, Resemblances, Oppositions, Differences: Consult also those who have written well upon it, that you may have the fullest, most accurate Survey of it which is possible.

BUT in this last Article use some Caution: By reading you may furnish yourself with Materials; but the forming of these, the Workmanship, must be your own: Wherefore, beware of following any other too closely; an Inconvenience apt to spring from Study; your Thoughts, instead of opening to themselves a new Course, will flow in the Channel already opened. To prevent which, allow yourself, after the Perusal of good Writers, a proper Interval, before you attempt to write; that you may, in the mean while, have forgotten the Form and Order of what you have read; that now, finding the Materials dissolved and scattered, you may work them up according to
your

your own Faculties, into a new Piece, of your own Composition and Contexture.

THUS you should gather your Materials from all Parts, and make your Collection as copious as may be, because out of these you are to select the best and fittest; and Superfluity is necessary, that you may be able and willing to reject.

Do we not hear every Day Discourses flimsy, thin-spun, and wire-drawn? The Cause of which is, that the Speakers set out upon scanty Materials, and not having Stuff enough to last out properly their half Hour, are forced to make it up as they can, beating out into Surface what should have gone into Solidity.

GLIDE not over, as the Manner too often is, and lightly skim a Subject; but endeavour to dive to the Bottom; touch only upon what may be useful; but exhaust that, and endeavour to leave your Hearers entirely satisfied. Some Persons labouring to grasp great Extent embrace nothing but Surface: Let it be your Care to go deeper, and contract your Compass.

AFTER having collected your Materials, your next Care is to range them in good Order. Method is an Article principally to be regarded, because upon it chiefly depend the Clearness and Strength of what you deliver, of Consequence, its Influence and Usefulness: And [a]
Foreigners

[a] See a very extraordinary Judgment in this Matter, attributed to Monsieur DAGUESSEAU, lately Chancellor of France, in the Preface of the 3d Tome of a Collection of

Foreigners, who do Justice to the good Sense and Understanding of the *English*, charge them with Defect herein ; they have Abundance, but in Confusion.

WHEN therefore you have selected out of the Mass abovementioned the Thoughts fittest for your Purpose, you are to dispose each in its proper Place, thus forming the Chain and Series of your Discourse. You may know when this is rightly accomplished by this Trial : Can you leave out any Part ? Can you transpose any without injuring the whole ? For whilst this may be done, there is some Defect in the Disposition ; and you must not quit the Work, until it stand the Proof of this Essay ! This Task claims your first Care : Afterwards, you may apply yourself to polish and adorn.

HEREIN you may look upon yourself as following the Example of a Painter, suppose of History or Landskip : He first lays his Design, fixeth upon the Figures most suitable to his Purpose, disposeth them in the best Manner, sketches them out rudely, traceth the Outlines ; which being done, he proceeds to work upon them, bestoweth Substance and Colour ; and lastly, retouching all, addeth those lively Graces which compleat and animate the Whole.

BUT before you proceed thus far, there is one Thing relative to Design, worthy of particular

of Voyages, by Abbé PREVOST. His Words are these, *Voilà vos Anglois disoit il ; avec de l'esprit & du savoir, qu'on ne leur conteste pas, ils n'ont jamais entendu la vraie forme d'un livre.*

cular Observation : That every Discourse should have *one principal Subject*; the Explanation, Proof, and Enforcement whereof should be the main Scope, to which all other Heads should be subordinate; or rather they should be only Branches or different Views of it, and all concur in the End to its Strength and Illustration.

THERE is no Work of Art, in which this Unity of Design is not essential to its Beauty and Perfection. Thus it is in Painting, where every Piece should represent one Subject, and contain one principal Figure. The Violation of which Rule is allowed to be a Defect in the Master-piece of the greatest Artist, the *Transfiguration*, which comprehends in one Piece two distinct independent Actions; although it is at the same Time confessed, that each of these, singly considered, is admirable. The same Remark extends equally to Poesy; and the *Hecuba* of *Euripides* is in like Manner defective, containing two distinct Actions, faulty thus joined, separately very beautiful.

THE Rule is indeed founded in Nature. We can contemplate but one Object at once; this engageth our whole Attention; and although its several Appendages and Relations may please by adding an agreeable Variety, yet the Mind still seeketh to dwell on this one, and the chief Object must predominate, must govern, and reign through the Whole.

HENCE we see how unskilfully they act, who making Choice of a Text, containing a Recital of different Virtues or Vices, take their Division

fion from thence, and treat separately of each. Thus they form, properly speaking, not one Discourse, but several tacked together, which bears a clumsy Appearance, and being, confused, is burthensome to the Memory. Besides, multiplying Subjects, they talk superficially of all.

THIS Error, where it is not the Effect of Laziness, springs from Barrenness of Invention; when one unable to write concerning one Point, so as to frame a Discourse of proper or customary Length, tries to help this Poverty, by taking in a Multiplicity of Subjects.

INSTANCES hereof we see in the Comedies of *Terence*, who, borrowing the Plots from *Menander*, hath formed each Play by crowding two of the *Greek* Poets into one: And our modern Tragedies are usually composed in the same Way; where the Poets wanting Genius, or Art, or Application, or partly perhaps in Compliance to the ill Judgment of a prejudiced Audience, instead of working up one important Fact into a compleat Drama, choose two or more independent Transactions; thus unskillfully supplying in ill-joined Facts Defect in Nature, Sentiment, and well-supported Character.

THE following may be a general Direction concerning Method in the Kind of Compositions now before us.

IF there be any Degree of Obscurity in your Text, whether in the Expression, or arising from its Connexion with other Parts, explain it.

DISTINGUISH

DISTINGUISH the several Particulars which are contained in it, and which are to form the several Heads.

Next, PROVE the Truth of each,

After, REMOVE, if you think it necessary, Objections.

Lastly, DEDUCE important (practical) Consequences.

CONCERNING each of which I shall proceed to make some short Remarks.

BUT before these, I should take Notice, that it is usual to place an *Exordium*, or Introduction : Which seems to be a convenient and reasonable Custom, because it leadeth the Hearer gently and by easy Degrees into the Subject, the Entrance into which would otherwise be harsh and abrupt. This was the Practice of the antient Orators, except in some very rare Cases of high Passion, or in Affairs of unforeseen Hurry and Precipitation : Or as *Milton* finely expresses it,

“ As when of old some Orator renown’d
“ In *Athens* or free *Rome*, where Eloquence
“ Flourish’d, since mute, to some great Cause
 address’d ;

“ Stood in himself collected. —

“ Sometimes in Height began, as no Delay
“ Of Preface brooking thro’ his Zeal of Right :
“ The Tempter all impassion’d thus begun.”

Of this latter vehement Kind is the first Oration Against *Cataline* ; and that of *Ajax* in *Qvid*.

BUT this, if to be ventured upon at all in the present Case, should be very seldom. It hath been attempted by Persons of good Talents,
and

and their Success, I think, not encouraging [a]. If indeed you begin with ardent Passion, how shall you keep it up? There is great Danger of the Flame ending in Smoke [b]. It is therefore fit to premise some few Words, that may bespeak Attention, may conciliate Favour, or excite Curiosity. But Care should be taken, that such Introduction be short; not far-fetched, nor pompous; not refined in Thought, nor affected in Diction; something different from, yet nearly connected with the Text; such as falleth, without straining, into your Design; such as seemeth not to have been looked for, but to have offered itself.

It is of mighty Importance that this Part should be rightly executed, and it is that, in which there is most Danger of failing. The best Precept appears to be this: "When you have formed your whole Plan, search among your Inferences for the most easy and natural one: This will furnish a good Introduction: But take Care that it do not afterwards appear; at least in the same Light."

AFTER this Preface, you go on in the next Place, to propose the several Articles, which you intend to make the Heads of your ensuing Discourse. Concerning which Custom, Opinions differ.

IN

[a] Of this Kind is the 22d Sermon of Dr. Atterbury—On these Words, *Blessed is he who shall not be offended in me*; which beginneth thus,—“And can any Man be offended in thee blessed Jesu, who hast undertaken, and done, and suffered so much? &c.”

[b] *Non fumum ex fulgore, sed ex fumo dare lucem. Hor.*

IN Opposition to it, some have affirmed,
 " That it gives a disgusting Air of Dryness and
 " Formality, by presenting to the Hearer be-
 " forehand a View of the Entertainment
 " which is designed for him ; which Anticipa-
 " tion taketh away from it the Charm of No-
 " velty, and blunteth the Edge of his Curiosity :
 " Whereas it would be much better to lead
 " him on by Degrees, and let the Subject un-
 " fold itself. Then would all be preserved
 " new : And, besides, he would have the Plea-
 " sure of discovering himself that Method,
 " which these Divisions too officiously point out
 " to him. Accordingly it is in this Manner, that
 " the polite Antients have written ; and if you
 " were to reduce a moral Treatise of *Tully* to
 " the fashionable Form of distinct Heads, you
 " would greatly diminish it's Elegance and
 " Beauty."

THIS Reasoning it is acknowledged, hath Force ; and is in a great Measure just with Regard to Works, which are intended, as were the Treatises of the Antients there cited, to be read in the Leisure and Silence of the Closet : But doth it extend to those which are pronounced only ? A Reader may pause to consider, may look back, may recollect, and, if the Thread hath escaped, may use all Helps of Thought and Examination to recover it ; none of which are in the Hearer's Power ; but the Words once uttered if they be not imprinted on his Memory, or if they pass too quick for his Apprehension, cannot be recalled. Such additional Helps there-

therefore as can be offered to his Understanding and remembering what is said, ought certainly to be supplied.

IT seems for this Reason to be a wise and useful Custom, to lay before your Audience a succinct Account of the principal Points, which you mean to speak upon. This general Survey will excite their Curiosity : Each new Head you pass on to will be a kind of Breathing-place, and serve to renew their Attention : And when the Whole is finished, they will by this Means have a more distinct Remembrance of what you pass through. When you are to conduct one through a strange Country ; by shewing to him a small Chart of it, or a short Description of the chief Towns or remarkable Objects, he is to meet with, you would contribute to render his Journey more agreeable ; he would behold them afterwards with more Pleasure because of this imperfect Glimpse ; and would have also the Satisfaction of knowing frequently, what Part of his intended Course he was in.

THIS Part of dividing your Subject properly is of great Moment. And of so nice and difficult a Nature is it, that Criticks have observed, among the many Divisions in the Works of *Tully*, but one which they allow to be perfect, not liable to Objection [c]. This we may well account

[c] The Division in the Oration for *Murena*: “ The whole Accusation, O Judges, may be reduced to three Heads. One consists in Objections against his Life ; the second relates to the Dignity of his Office : The third includes the Corruption with which he is charged.”
This,

account Hypercriticism and Excess of Delicacy. What seems most material to observe is :

“ THAT the Heads of your Discourse should
 “ arise easily from the Text. That they should
 “ be few, I suppose hardly exceeding four or
 “ five at most. That each one should be alto-
 “ gether distinct from the others. And, if it
 “ may be, each spring from the foregoing.”

It would not be difficult to produce many Instances from our own Writers of good Divisions; but Examples in these Cases suit ill with the Brevity of my Design. One however of more than ordinary Exactness I shall just mention.

THE Text is this—*Judas, betrayest thou the Son of Man with a Kiss?* The Preacher considers first the Fact; next makes some useful Observations upon it.—Upon the former Article, every Word in the Text, saith he, tends to colour the Fact with a several Blackness. 1st. *Betrayest thou*, denoteth Malice. 2d. *Judas*, the Name prefixed pointing out the Betrayer, sheweth Perfidiousness. 3d. *Judas betrayest thou* THE SON OF MAN? implieth Ingratitude. 4th. *Betrayest thou*, WITH A KISS? Charges him with Hypocrisy.—After which, he goes on to prove under the second Head, that every voluntary Act of Sin in some Degree containeth all these. The Application concerneth every Man [*d*].

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This, saith *Erasmus*, is perfectly clear; contains nothing superfluous; comprehends the whole Cause: And also is furnished by the Adversary. (*De arte concionandi*, lib. 1.)

[*d*] See Sermons by Dr. *Young*, Vol. 1.

As to the concealed Method before contend-
ed for, that, in which the several constituent
Articles are not specified, it is to be observed,
that altho' you do not make Use of it in the
Whole of your Sermon, yet you may, and
ought in the several Parts thereof. For, as
every Head hath its Method, so is it resolvable
into several Heads, which altho' you treat of in
their exact Order, yet you are not to enume-
rate.

Thus may your Discourse be said to resem-
ble an Animal Body, in which the great
Parts are at first Sight distinguished; but the
many lesser Vessels which support and compose
the greater, the Veins, Arteries, and Nerves,
altho' equally distinct and essential to the Whole,
are concealed from View, and appear only by
Dissection.



LECTURE the Twenty-first.

On the same Subject.

THE Proof or Reasoning Part, which is the next in Order, you are to regard as the most important of all, and accordingly take Care to be most exact herein. I shall not repeat the Observations [a] formerly made on this Head, all which are applicable here; but some not at all, or then slightly mentioned, as being peculiar to this Place, I shall now go on to lay before you.

In this Part you never can be too clear; the only Caution is, in seeking Perspicuity not to become prolix. For Shortness is here of especial Use: It keeps up Attention by the quick Succession of Ideas; it renders Argument more easy to the Memory; and also giveth Strength to it. For in lengthening the Chain you weaken it. Mathematicians, the great Masters of Reason are sensible of this Truth; the most skillful among them study, as much as they conveniently may, to abridge Demonstrations: And herein it is, that the analytick Method, in many Respects inferior, hath a considerable Advantage

[a] Lecture 3 and 9.

vantage over the Geometrical, being more concise.

A Fault before touched upon, and among Preachers even of Note too common, is a Redundancy in this Article: The using of a Multitude of Arguments. Zeal for Truth is apt to mislead a Speaker into thinking, that no Proofs should be omitted; that he hath never said enough while any Thing remains unsaid. As an Instance of this Excess, I believe one may cite the Works of Doctor *Barrow*; who having a strong Faculty of Reason, together with a vast Compass of Learning, and a lively Imagination, abounds with excellent Arguments on every Subject: He exhausts whatever he treateth of; you can add nothing: But such Plenty often causeth Confusion. If somewhat were retrenched the rest would have more Vigour: You would see more distinctly, and comprehend more fully: For the Mind, like a Vessel once full, if you pour in more, runs over and loseth: Or as the Poet well expresseth it,

Omne supervacuum pleno de pectore manat.

BESIDES, in thus bringing together numerous Arguments, it is probable, that you will employ some that are weak, dubious, perhaps false; and Lord *Bacon* [b] justly observes, that one idle Reason weakeneth all the good which went before.

YOU should choose few, clear, and strong, and just; set these in the fairest Light from Order and Expression; drive them to a Point:

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Thus

[b] *Essays.*

Thus shall their Force make ample Compensation for the Want of Numbers. A skillful General preferreth few, well-disciplined Troops to a raw unpractised Multitude, whose Number makes them unwieldy and unactive, a Crowd rather than an Army.

A Preacher after declaring that he hath demonstrated a Point, yet goes on to new Proofs : But why ? At any Rate, I shall not listen ; for if he hath performed what he says, what Need of more ? What can be added to Demonstration ? If he hath not ; how shall I believe him now ? Or, already deceived, expect better ?

A second Fault, not less common nor less hurtful is this. Persons who write in these Days complain, that they have come into the World too late ; that there remain to them Gleanings only, to gather up, in the Harvest of Letters : They have been prevented in all Subjects ; and if they would not, as too often is the Case, teize with endless Repetition, they find themselves compelled to leave the beaten Road. Hence their Ambition is, on all Occasions, to say, not that which is just, but new ; which in Morals must needs be oftentimes false.

To this Cause we may attribute the extraordinary Doctrines, of which modern Times have been wonderfully and unhappily fruitful.

SUCH is the fancied Conspiracy between Divines and Atheists, with which the Imagination of a late Writer seems to have been as much haunted, as was that of *Don Quixot* by his Necromancers. Hence the chimerical Supposition,

on, that because Reason in its highest Degree of Perfection may discover a Man's whole Duty, therefore in all Cases, and under all Disadvantages, it may. And the contrary Extreme to this; that all moral Knowledge, undiscoverable otherwise, flows immediately from Revelation. Hence the Assertion, that the proper Trial of Truth is by Ridicule. And the Attempt to prove, that the Writings of *Moses* are divinely inspired, from this single Consideration, that he hath not made mention of a future State.

SOME of these are advanced with an ill Design; others by pious Men, and intended well; I take Notice of both Sorts, that we may be the more on our Guard; for all Errors, those flowing from the best Causes, may be dangerous: And it is by these Means, this Study of Novelty, that most of the Well-meaning at least are betrayed into them,

BUT if, in all Cases, they are hurtful, they are also most absurd in Sermons; which are designed for Practice, not Speculation; to make Men good Livvers, not acute Disputants. I remember to have heard more than once from the Pulpit the most subtle Conjectures concerning the Nature of the Soul, its Subsistence and Actions in a separate State explained, as the Preacher called it, to a drowzy, or astonished, assuredly fatigued Audience, I know not whether more unintelligibly, or presumptuously. I remember to have heard in the same Manner Attempts to reconcile the Fore-knowledge of God with the Liberty of Man. The
most

most sacred Mysteries of the Christian Faith, the Motives and Counsels of the Almighty, I have known likewise examined into with the same Temerity. Sometimes a plain reasonable Audience is entertained with new Discoveries in the Old Testament, deduced from a profound Skill in the Hebrew Tongue: Or, again, is edified with Attempts to receive the long-dormant Notion of a Millennium.

I SPEAK not at present concerning the Truth of these Matters, nor concerning the Propriety or Expediency of discussing such in general: But certainly they ought not to be discussed on these Occasions; this is not their Place. On the contrary, retain you always in View the only End of preaching, the reforming the Lives of Men, the making them *wise unto Salvation*: You then cannot go wrong. Useful Points explained, recommended with Strength of Reason and Sincerity, make up the Whole; do this, and you need not apprehend that you shall not be listened to; good Arguments well handled are always sufficiently new.

INGENIOUS Men are liable to a third Error. From a Manner of reading and thinking deeply, they fix in themselves so strong an Habit, that on all, on the simplest Occasions, they are apt to run into this their accustomed Way. Are they to recommend a Branch of moral Duty, as Justice or Temperance? They raise upon it Speculations, which a plain Man cannot rightly understand: They are for ever running back to the Foundation, drawing Proofs from the eternal

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nal Difference of Things, from the Love of Truth, universal Benevolence, or a supposed moral Taste: Which Principals, whether wrong or rightly fixed upon, is not now the Question; but undoubtedly, here they are altogether misplaced; and a Physician called upon for Advice might as properly undertake to preserve or recover Health, by entertaining his Patient with a learned Dissertation of Anatomy, the animal Oeconomy, or Nature and Operation of Medicines.

FEW, if any, there are, who seriously doubt, whether they ought to be temperate and just: But wherein consists these Duties; what Advantages they lead to; how we may be induced to practise them; what Motives there are to encourage, what Precepts to direct, what Temptations to avoid:—These are Articles intelligible and useful, not involved with Subtilties, and affecting all Mankind

THE Writings of a very learned [c] Prelate seem liable to this Objection. In Discourses, wherein he professedly deduceth the Obligation to Virtue from considering the Frame of human Nature, composed with strong and masterly Reasoning, yet as Sermons, in my Apprehension, not unexceptionable, allow to him, if you please, this Manner; at least, he hath excelled in them so much, that even in blaming we cannot but admire. What I would remark is, that on other Subjects, where this Nicety of Disquisition

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[c] Dr. Butler, Bishop of Durham.

is not necessary, he, notwithstanding, used the same.

DOTH he treat of Compassion? Its Nature, Origin, the Texture, as it were, of the Soul is here analyzed with refined Sagacity. If he is to warn you against Self-deceit, he leads you into the inmost Recesses of the Heart; with much good Sense; but who can follow? So it is in treating of Resentment; even in explaining the most obvious of all practical Duties, the Love of our Neighbour. It is indeed a reigning Character. And however valuable are the Works of this good and learned Man, for this I do with Pleasure acknowledge, yet considered as delivered from the Pulpit, they are herein faulty. And I mention this Defect, the rather, as I have observed Men of Sense to have been led often astray by an Imitation of him; and in Truth such only can imitate him.

HENCE the Faults of eminent Writers, however unwilling we are to censure such, ought chiefly to be remarked in Lectures of this Kind, not only as the Merit of the censured makes the Example more striking, but because their Faults are more likely to infect others, the Genius, which excuseth their Errors, rendering them more dangerous: And, this I hope, will plead my Apology, if I sometimes blame where I most honour.

THE Sum is; We should, in preaching on moral as well as religious Points, avoid whatever Things are nice, difficult, subtle: They puzzle without instructing, they confound without con-

convincing; and with regard to the Bulk of Mankind, in this Case most to be regarded, are altogether useless.

THIS leads to a farther Observation:---You should, as much as possible, adapt yourself to the Capacities of your Audience. It may be a *learned* one, a *mixed*, or an *illiterate*.

BEFORE one of the first Kind, you are more at Liberty in the Point mentioned; but the Case occurs so rarely, that it is scarcely worth While to make an Exception for it.

BEFORE the second, you may be allowed to argue with Closeness; to a certain Degree of Length; perhaps not altogether without Subtlety; because you may suppose that very many of your Hearers shall comprehend you so far; and I will not say, but that in a *mixed* Audience it may be reasonable to indulge somewhat to the pleasing of one Part, where due Care is taken of instructing the other.

BUT in the last Case, which is vastly the most frequent, every Thing of this Sort, all nice, curious, and complicated Reasonings, should be laid aside; Arguments should be used, that are plain, consisting of few Steps, drawn from Authority, common Sense, and Experience.

AND of the three this last, altho' least prized, is, I believe, the hardest to execute very well. To be perfectly clear, yet never tedious, unadorned, yet never insipid, close in Reasoning, yet never obscure, is no small Task: The true Value of which Simplicity is little understood or attended to by the Generality, who think that
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any Thing, however carelessly written, may be sufficient for an unlearned Crowd; an Imagination as groundless, as it is presumptuous. For there is a Fund of natural Reason in the Breasts of the Illiterate, which enables them, so far as their Knowledge extends, to judge rightly. And it may be observed in Favour of such, that a fine Discourse which shall please a learned Hearer, and pleaseth usually the more, because it is addressed to him exclusively, is indeed lost as to these; yet a plain one suited to these is, and deserves to be, approved by the most learned Hearer: Good Sense is for all Ranks and Understandings.

BUT here is a Difficulty which lies in the Way; "How can one be supposed to vary
" the Form and Tenor of his Discourses according to the Diversities of his Audience?
" This is not possible."

FOR which Reason the following seems to be good Advice. Form them originally in such Manner, as to be capable of being adapted by small Changes to every Kind of Audience: The Way to accomplish which is, by bringing them as near as may be to the amiable Simplicity before-mentioned, which is suited to the Liking of all Ranks.

THIS I acknowledge is by no Means easy: Some happy Dispositions indeed there are, who fall into it naturally, but usually it is the Fruit of serious Reflexion and long Experience: It costs a Man of quick Parts and extensive Knowledge much Pain and Self-denial to reject every
Thing

Thing curious, and fine, and acute, which his Faculties and Erudition offer to him, and confine himself within the Limits of common Sense. But after all, the principal Difficulty herein is not from Nature, but our own Fault, from wrong Passions, Ambition, Interest, or Love of Praise. "Preach not for Preferment or Fame, but for God and Virtue: If your Genius admits it, you will then be concise, nervous, and plain."

THIS Quality it is, which, in my Opinion, distinguisheth *Tillotson* as a Preacher. *Barrow* is more copious; *Clarke* more learned; *Atterbury* more neat; *Sherlock* more new, more concise, more ingenious: But it seems, that none have preserved together with such a Thread of just clear Reasoning, properly enlivened, so much pure unaffected Simplicity. His Language is that of Sincerity and good Understanding, so flowing and easy, that it is not until after examining and reflecting, that you discover it to be the Production of fine Genius: Which is perhaps the Cause, that his Works are now less read by the Laity, and, as I think, less imitated by the Clergy, than they formerly were.

BESIDES these Proofs, drawn from Reason, which we have hitherto treated of, others there are, taken from holy Scripture, which, carrying with them the Weight of Divine Authority, are of the greatest Efficacy; upon which also there are some Remarks fit to be attended to.

INSTEAD

INSTEAD of crowding in a great Number, oftentimes the Case, you should choose such Passages as are expresse to your Point.

CHOOSE such, as in the original Intention of the sacred Writer were meant in the Sense wherein you apply them : For you may have observed, that Words are often cited as Authority, which yet compared with the Context have originally a very different Meaning.

NEITHER ought you to prove any Assertion by difficult and doubtful Passages, when you may do it by such as are plain : Yet this is no uncommon Practice ; and besides other Inconveniences to which it is subject, hath also the Appearance of Ostentation.

It seems, that Doctor *Clarke*, although undoubtedly not from this last mentioned Motive, hath exceeded herein. He goes out of his Way sometimes for a Page or two together, in explaining difficult Parts of holy Scripture, altho' not necessary to the Proof of his Doctrine, and sometimes scarcely, if at all, connected with his Text.

" BUT his Reader is thereby usefully instructed." I do not deny it : And, if I were to consult my own Liking, I will add, if you please Advantage, I would not have them fewer ; but we speak now of Propriety, of what is in itself fit, not what is recommended by extraordinary Talents ; and that appears not to be the Place for such *Instruction*. The Doctor acts here the Part of a very good Annotator, but not that of a Preacher. Why not write a Comment

ment for this Purpose? Why Sermons? It is true, his Genius as well as Reading led him this Way, as he was very learned, sagacious, and happy in such Interpretation; but here he should have resisted and confined his Genius. The Remark, at least, may be so far useful, in warning those not to follow his Manner, who want his Genius.

IT is not unusual, beside Quotations, to interweave with your own Expressions of holy Scripture, which gives to Style an Air of Gravity and Dignity: Wherein however a Mean should be preserved. You should not appear to seek after such: Nor make the Mixture too frequent: Nor alter often the Contexture of the Scripture by breaking it and intermingling indiscriminately your own, which is not enough respectful: Neither use it on slight Occasions. Least of all, should you introduce these Passages in Order to give them a new Application or Turn, containing Liveliness and Wit.

HEATHEN Antiquity likewise furnishes both Examples and Arguments of much Strength and Weight in the Cause of Virtue: But these should be at all Times used sparingly; before a popular Audience scarcely ever: Because, they have an Air of Erudition, there misplaced: Because, on such Occasions our Thoughts are turned to a much higher History and Authority: And because, they are not necessary; Reason and Scripture want not such Aid.

To conclude this Head. It is fit for the most Part, in a Course of long Reasoning, and consist-

consisting of many Branches, at the End of each Head, or rather when the Whole is ended, to give a Summary or short Recapitulation of all ; which, shewing at once the Substance of the whole Series of Argument, will both present a more distinct View of it, and will impress it more deeply on the Memory: And such Recapitulation may not improperly be used, to close the Discourse.

BUT the more customary, and, generally speaking, a much better Way of concluding, is that we have before laid down: with an Application to your Hearers by Way of INFERENCES; for this is the last Article comprized under Method, which I undertook to speak upon.

IN the Choice of these, as in them chiefly consists the Utility and main End of the whole Discourse, great Care should be employed. The chief Cautions which occur to my Thoughts are the following.

First. CONFINE not yourself to very GENERAL Inferences. There is not any Text, from which you may not draw Inferences relative to our general Duty, or to almost any Branch of it, that you please; but this is unskillful and displeasing.

CHUSE out such only, or principally, as are peculiar to your Text, and spring from it in the Light wherein you have considered it: They should follow and not be dragged after; should be such, as every Man, when he hath heard them, imagines that he would himself have thought

thought of. Thus you shall preserve Unity, and make your whole Work intire and of one Piece ; which Union, beside its agreeable Impression on the Mind, will give Strength to every Part.

Farther, TAKE Care, that the same Inference do not appear in different Places ; that the Beginning, or what was used in the reasoning Part, or had occurred as an incidental Observation, be not here brought again into View ; which offends by the Want of Method, and by Repetition : Or if sometimes that be allowable, you must set it in a new Light, or shew it to be worthy of this second Examination from its extraordinary Moment.

INFERENCES should be so disposed, that they may grow upon the Hearer ; that each may be of more Weight than the preceding, and the most striking be placed last. The same I would have understood of their Extent ; the more general should lead, the particular follow, ending with that which is closest, and comes home to each Man's own Breast.

THEIR Order likewise should be such, that each may bring in naturally the following ; which will render them more clear to the Understanding, and easier to the Memory.

REMARK especially, that although Reason hath Place in every Part, yet these Inferences are most properly the Seat of Passion. You have convinced and taught ; here you are to incline, to persuade.

AN.

[a] AN eminent Person seems to have been defective in this Part. His Inferences right in Matter, just in Sense, clear in Reason, are yet cold: They leave the Hearer's Mind indifferent, unenlivened.

YOUR Inferences, grounded in Truth and good Sense, should, if possible, be highly moving; your Thoughts and Words should be Darts, as it were, of Flame, to pierce, to kindle, and remain fixed in the Hearts of your Hearers.

THIS last Consideration leads to a new Article in the Composition of a Sermon, very worthy of Consideration; the Address to the *Passions*. Concerning which Subject, before pretty largely treated of, there remain some Things untouched, and belonging more especially to this Kind of Writing, which I shall mention with all convenient Brevity.

It is allowed, that a Preacher should be able to move the Passions: But the Attempt is delicate; if he miscarry; it is greatly prejudicial; he then becomes disgusting, not seldom ridiculous. "What therefore shall I do? Shall I
" give up as desperate the only Way whereby
" one can greatly excel? Or shall I run so
" great a Risk of Contempt?"

IN Answer, the best Advice I can think of is the following: Consider well, have you a Genius turned to this Pathetick? If not; by no Means attempt it; for you never can succeed well; Precept, Labour, Study, all are vain.

" BUT

[a] DR. CLARKE.

“ BUT how shall I know my own Genius?
 “ Nothing is more hard. Men misjudge there-
 “ in every Day.”

IT is true: and the following Rules may, I think, be of Use.

RECOLLECT if you can, in the Essays of your younger Years, which is the Course you have taken: For at that Time Genius, less altered by Imitation or Art, displayeth its innate Bent, and Impulse.

OBSERVE afterwards, in thinking of any Subject, which is the Path into which your first Thoughts hurry you, before Reflection checks this Career? This spontaneous Wandering shews the Direction of Nature.

AGAIN, Which are the Studies you are most inclined to? Do you lean towards Mathematicks, or Metaphysicks, or Works of Fancy; and in the mixed, which Part draws you most powerfully? In the Writings of others, what is it which pleaseth you most at first View? This Inclination, this Preference speaks the Voice of Genius.

SUPPOSE that each of these Marks fail, that all taken together may; I believe you may still judge securely, if to them you add these others.

REFLECT, wherein do you make the easiest and quickest Progress? Every regular Discourse consisteth of several Kinds; it would be absurd to make one wholly up of Pathetick: Now, which of these several Kinds do you fall into more readily, and advance in most swiftly?

D d

If

IF your Genius be truly pathetick, you will indeed take Care of the plain and argumentative Parts, because they are necessary to your Design, and to the Success of the Whole; but you will not find in them the same Facility, or Delight as in the others: You will go through them, like a Traveller in a rugged Road, with Discretion and Caution; whereas you come to the other as fair champain Ground, which you fly over with Pleasure and Rapidity.

AND lastly, to make this Characteristic complete, take in the *Success* also.

EVERY Person may be sure of discovering this by the Help of a reasonable Attention, without Imputation of Lightness or curious Anxiety; especially in the Point before us. Publick Miscarriage herein affords too great Triumph to a revengeful or satirical Person to be long past over in Silence. As you find the Event, regulate your Conduct.

FOR, if in all Cases, as we before observed, Men ought to be cautious of attempting the Pathetick, surely in this we ought to be more especially so; because the more important the Subject, the more serious the Design and Argument, the plainer should be the Manner, the more remote from all Appearance of Skill, or Suspicion of Seduction,

So much for the general Attempt to address the Passions: Particular Observations are these.

OCCASIONS often occur in every Part of your Discourse, in the Explanatory, in the Argumentative, where the Pathetick may be proper:

But

But in those Places it ought to be merely a Stroke, a Flash, rapid and instantly disappearing. Insist upon, lengthen such Passages; you soon offend, or fatigue.

THE Situation most fit for, I may say, peculiar to this Kind, is the *Application*. Here it is, that you are to unfurl all the Sails, or, to raise the Metaphor, that you are to pour forth the whole Storm of your Eloquence; to move, to exhort, to comfort, to terrify, to inflame, to melt. Your Thoughts, your Language, your Voice, your whole Form should be animated. You cannot be too soft, too insinuating, too rapid, too various, too sublime. Among others, we see two Causes, why this (the Application) should be the peculiar Seat of the Pathetick.

ONE is, that, before Conviction, every Avenue, through which Passion might reach the Mind, is shut up, or guarded, and nothing from that Quarter admitted without careful Examination. Convince your Hearer:—Suspicion ceaseth; you obtain Credit with him; he considereth you as a fair and safe Guide; thus openeth out his Passions to your Call; nay, conspireth with you, and industriously assisteth you in your Design of moving them. And because the Exertion of Passion is in the Act itself from our original Constitution pleasing, he assisteth herein the more willingly, as he is now secure, that he may exert it safely. Before, you wrought against the Stream with much Labour and little Progress; here the Current sets with you, and you glide down easily and swiftly.

ANOTHER Cause is, that Impressions made on the Passions are the strongest, and most sensibly felt by all Men; whence it is prudent, as in this Case, to leave them last in the Mind. A Man convinced by Argument believeth, acquiesceth; and often thinketh no more of the Matter: Interest his Passions warmly, the Images remain, will be, for a long Time at least, easily revived, and for ever returning. [d] *Did not our Hearts burn within us while he talked with us*, is the Character given of his Eloquence, who *spake as never Man spake*.

It is true, wise States [e] prohibited by express Laws Pleaders to direct their Discourse to the Passions of the Judges: But the Case of Preachers is very different. A Judge cannot interest himself in the Cause of the Parties without Injustice; to engage his Passions is therefore to seduce him: But in the Duty of a Christian, religious and moral, his most precious Interests are directly concerned; so that to judge of them rightly his Passions must be, ought to be strongly engaged.

THE best Advice on this Head, which we would do well constantly to follow, is this.—Raise your Imagination by a lively Portraiture of all the Circumstances, those in which you write, and those in which you shall pronounce what is written: The Dignity of the Subject, Excellence of the Design, Zeal becoming of your Office, Good that may be wrought, the Place,

[d] St. Luke, Chap. 24. ver. 33.

[e] Egypt and Athens.

Place, the Occasion, the Audience, the Stillness, the Attention, suppose all present at the Instant :—This will awaken every Spark of Genius within you ; your Thoughts will be warmed, they will flow in Expressions, strong, lively, glowing ; you will have Fire, Force, Dignity.

A Preacher should farther note on this Occasion, that the Effects of the Pathetick vary together with the Audience, and should take his Measures accordingly.

THE Passions are more easily excited in the young than in the old ; in Women, as being of a Frame more delicate, than in Men ; in the Poor and Distrest than in the Rich and Fortunate, for Prosperity hardeneth the Heart : In the Illiterate than in the Learned, because more prone to admire ; and, for the same Reason, in those who have lived privately than in Men of large Experience and much conversant with Affairs.

FARTHER. Fear is the most powerful of our Passions. Its Impressions are the most sudden, sink the deepest, remain the longest. This mighty Engine therefore you shall not fail to employ in the Cause of Religion ; notwithstanding the visionary Notions of Perfection and Disinterest, with which some have endeavoured to flatter Mankind, in Contradiction to universal common Experience. You should seek, not only to win Men to Virtue by Representations of its amiable Nature, but deter them from Vice, by just Pictures of its Deformity ; and especially,

ly of its dreadful Consequences ; and display before the Eyes of the Sinner, in as strong Colours the unspeakable Terrors, as the tender Mercies of the Almighty Judge : Which I the rather mention, because in this polished Age, I think, there are not wanting, Instances of that false and dangerous Delicacy, well described by the Poet,

To rest the Cushion and soft Dean invite,
Who never mentions Hell to Ears polite.

POPE.

INFERENCES we have said form the best Kind of Conclusion : But here one Thing should be adverted to, “ The Time of concluding.” Have you not observed many, in the Midst of an Argument or warm Exhortation, surprize their Audience at once with a sudden unexpected Ending ?—But every Thing abrupt is ungraceful.

OTHERS there are, who fall into an opposite and worse Extream ; who know not how to have done ; who seem never to think that they have said enough ; But when the Length of the Time, when their own Matter and Manner promise the End to be at Hand, when their Hearers expect it, add yet more, go round and round, and continue hovering about a Point, teizing by this Disappointment and fatiguing the Congregation. This ill Habit, whether proceeding from Zeal or wrong Judgment, omit no Pains to avoid, or correct.

LEARN to distinguish the precise Time of concluding ; that is, “ When you have executed
“ ted

“ ted the Scheme at first laid down ; when you
 “ have nothing new to say ; nothing of more
 “ Weight and Force than what hath been said ;
 “ when you have brought your Argument to a
 “ Point ; while the Impression is strong and
 “ still warm in the Hearer’s Mind.”

FOR this Reason it seems not an adviseable Custom to make several Sermons on the same Text. In which Way, each one loseth of its Beauty and Usefulness. Of its Beauty, because there is no Point from whence you can have at once a View of the Whole, and so judge of the Proportions. Of its Usefulness, because the former Parts leave the Instruction imperfect ; the others bring it late, to a faint and now confused Memory.

ABUNDANCE of Matter is alledged as a Reason : A good one, where real ; but you may for the most Part either take a narrower Compass ; or abridge Words, and by condensing strengthen Sense. I dare not however condemn a Custom justified by great Authorities : And shall only remark ; “ That it is much fitter for a Reader
 “ than Hearer. That it should be used seldom :
 “ And not extended beyond two Discourses.”

UNDER the Heads of Proofs and Inferences, we have remarked what seems most material in the Preacher’s Address to Reason and Passion : It is farther useful, sometimes necessary, to relieve and mitigate the Severity of Reason and Vehemence of Passion by Strokes of Imagination : But, in Works of this very grave Cast, these should be used sparingly and with Discretion.

tion. Such Licences are, and may be indulged to young Persons, in whom some Degree of Luxuriancy is to be wished for; that old Age may have somewhat to lop and prune away, without Injury to the Stock: But these ill agree with riper Years, and more serious Character. A good Rule seems to be this, borrowed from a Work serious in its Kind.

IN Tragedy, say the Criticks, every Incident, every Speech, one may almost add, every Line should have a Respect to the main Design, should contribute to the Catastrophe. It is an Imperfection ever to let the Plot stand still, to leave the Stage empty, much more to go out of the Way. In like Manner, having fixed exactly the Plan and Series of your Discourse, examine every Period: Doth it go on in the same Line? Doth it lead your Hearer nearer to the Conclusion? Do your Images throw in Light to direct, illustrate, prove? Or do they merely entertain? If this latter be the Case, reject, cut them off as superfluous. Admit nothing idle, howsoever pleasing and pretty it may appear. Observing this Rule steadily, you shall not much transgress in the Use of Imagination; your Ornaments will be chaste and manly.

LECTURE

LECTURE the Twenty-second.

On the same Subject.

WE have now taken a particular View of the chief Qualifications requisite in a Preacher. We have led him thro' the Composition of his Sermon ; have chosen his Text ; fixed on his Manner of collecting Materials ; of setting out ; of resolving the whole into Heads. We have considered him as addressing himself to Reason in his Proofs ; to Passion in the Inferences ; or to Imagination by intermingling decent Ornament. Nothing now remaineth but to make some Reflexions on the outward Part, that which is directed to Sense, on Stile and Pronunciation.

OF the Former I have little to add. If the Sentiments be such as have been described, they will quickly form to themselves a suitable Stile, clear, easy, and unaffected ; preserving throughout a certain Air of Seriousness, and Sincerity, of Plainness and Probity.

WHAT hath been remarked as the principal Excellence of historical Stile, may be applied
here

here with yet stricter Propriety : Which, saith one, should be like Oil, itself destitute of Scent and Taste, yet bestowing an agreeable Flavour and Relish to other Things. It should appear to have no other Use, but to shew and communicate the Thought it presents, itself in the mean Time unnoticed; like pure Crystal, which exhibiteth external Objects with such perfect Transparency, that it escapeth the Eye, and nothing seems interposed.

HENCE, on the one Side, the Florid and Swelling, set out with hard Words and Pompous Phrases, or encumbered with a Load of superfluous Epithets, or rattling thro' the tedious Concatenation of sonorous Parentheses, or twining thro' the unmeaning Circuit of long, languid, polite Phraseology, ought carefully to be avoided. On the other Hand, an aiming at the Familiar, the descending into minute Details, a Desire of being particular and exact, the Painting of domestick Oeconomy, or private Life in their smallest Circumstances, have betrayed many good well-meaning Men into Notions and Expressions, gross and low, mean or unseemly, have rendered offensive or ridiculous.

FIGURES should be used moderately. They are too artificial, and hurt Clearness. Hyperboles and feigning of Persons least of all : They have the Air of, usually approach too much to, Fiction. Apostrophes break the Attention ; if frequent, displease, as turning away from, and for the Time forgetting as it were,

were, the Audience. All Study of Harmony also, Sentences balanced in Oppositions, rounded Periods, measured Cadence: As again, broken rugged Conciseness, frequent Interrogation, harsh Transpositions, obsolete or unusual Constructions; all new Terms, whether Abuses of the Vulgar, or coined in the fruitful Mint of Vanity and conceited innovating Mode, are Faults diligently to be guarded against; as destructive of that natural Simplicity, which is the Perfection of this Kind of Writing.

BUT, it is now Time, that I should proceed to the last Article PRONUNCIATION. Concerning which, the living Voice, the Council of a judicious Friend, or Instructions of a Teacher will be of much more Use, than Volumes of Precepts, written in a Closet. These can no more lead to Perfection herein, than the studying the most exact Theory of Musick can, alone, enable a Reader to play well upon an Instrument, whereto long Application and Practice are requisite. In like Manner, good Pronunciation must be the Effect of frequent Trials, of Discipline, and long Experience. Precepts may perfect the Judgment, but help little the performing Power; make Criticks, not Speakers. However, that nothing, so far as I can, may be wanting to my Subject, I will not altogether omit this important Article.

It comprehends two Parts, Pronunciation
strictly

strictly so named, or Speaking ; and Action, or Gesture. I will say somewhat of each.

IN the former, two Things are to be considered, the Voice, and the Management of it. The first, is the Gift of Nature ; and is to be wished for clear, full, and harmonious ; and where it fails in these, such Defects may to a certain Degree, be remedied, or helped by Care and Exercise.

THE Management of it, as being in our own Power, deserves to be weighed more exactly. In which Point I go on to lay before you a Course of Observation, that I have often thought may be useful ; may at least assist a young Person to set out rightly, and put him in the Way of Improvement.

EVERY Art hath its Origin in Nature, is founded therein ; and hath been gradually improved by an Imitation of it. A Collection of Observations, made by judicious and experienced Persons on the Procedure and Operations of Nature, cleared from all Abuses and Perversions, form the Rules of each Art.

HENCE the right Method of knowing the true Point of Perfection in any Art is by tracing it back to its first Element, that *Nature*, wherein it is grounded ; from thence returning, by pursuing it upward to its highest Limit, you will see its Connexion with the Original, in every Step, until it arrive at its Height ; by which Means, you will clearly distinguish what is genuine from all Corruptions, foreign Infusions, and Mixtures of Conceit, Prejudice, or Ignorance.

Ignorance. Apply this for Example to the Point before us.

WOULD you determine what is the properest Manner of pronouncing a Sermon? Carry your Enquiry down to Nature in her simplest Form. See what Instructions she affordeth when beheld in this Light: Follow her from thence up to that Point of Art, whither you would arrive: You will by this Means find a Criterion whereby to fix your Judgment in the Article required.

THUS cast your Eye upon the simplest Form of Speech, upon two Persons conversing on a Point indifferent: Here every Thing is familiar, easy, and composed.

IMAGINE a Subject of Debate started: The Voice is instantly raised; the Words are uttered with more Emphasis, and follow each other with more Swiftneſs, encreasing herein as the Dispute groweth warm; and the Dialogue loseth wholly its former tranquil Air.

SUPPOSE next the Scene enlarged. Let one of these Persons talk to a larger Number, as a Company, or whole Family, other Circumstances remaining the same: The Necessity of raising the Voice with the Increase of Number will in this Case occasion some Change; the Accent will be stronger; the Emphasis every where more marked; the Words will flow with greater Rapidity.

OR, we may set this in a fuller Point of View. You have, it is likely, heard one Person relate to several, to a Dozen, or more, assembled,

sembled, an Event, containing many Circumstances ; of some Length therefore and Variety ; and farther of a Nature interesting greatly the Hearers. Here you observe all the Diversity before-mentioned, but more conspicuous from the Circumstances and Occasion, from the greater Diversity of Matter, and the stronger Effects upon the Audience, which, like Light reflected, act in their Turn by warming the Speaker. Nature herself dictates these unstudied Tones, familiar, low, soft, quick, acute, loud, and vehement, as the Accidents related demand : To all which the Appearance of the Hearers, as by Sympathy, exactly correspondeth.

ADVANCE but a few Steps farther, and you arrive at the Point now under Consideration.

TRANSPORT in your Imagination this Man into a Church. Employ him there in laying, before a large Assembly, Truths of the greatest Moment ; wherein he is to explain, prove, encourage, exhort, deter, holding forth Rewards and Punishments without End. Manifest it is, that here also the Manner of Speaking will remain the same. As the Audience is now much enlarged, it is true the Voice must be raised in Proportion ; all will be therefore somewhat augmented ; more Strength, more Vehemence, more Passion, more Rapidity in Reasoning, more Inflexions of the Voice, and more evident Variety ; yet the whole Form of Pronunciation, the Tones, the Changes, the Emphasis are the same. It is still the same
Nature

Nature that operates thro' all these Gradations; that reigns equally from the placid Sounds of familiar Dialogue, to the highest Strains of adorned Declamation.

Now it seems, that a due Attention to these Remarks would guard against the principal Errors, daily committed by publick Speakers; especially, from the Pulpit. One of the chief among which I have observed to be this.

A PERSON ascending the Pulpit imagines, that he is not to express himself from thence in any Sort, as he doth in private; but with this new Situation assumeth to himself a Character altogether new, a stately, solemn, pompous Gravity. His Language, his Utterance, his Cadences become all affected, and his Voice feigned; which Practice is undoubtedly wrong.

OBSERVE the Foundation, the Progress of Nature; keep her Manner, her several Tones; only heightened so much as to be proportioned to the Place, and suited to the Subject. This is the sure, the sole Way to excel. Every Deviation from hence is wrong.

THE several Sentiments of our Minds have each their own peculiar Form of Expression, in the outward Frame of the Body, especially, in the Complexion and Features of the Face. The Passions chiefly display themselves by evident Signs; their Language is universal, extends to, and is understood by all.

EACH of these Passions hath no less its peculiar Tone of Voice, by which it expresseth itself,

itself even in Sounds inarticulate ; an Exclamation, an Interjection, a simple Cry betray the Emotion at that Instant predominant.

IN articulate Language these Tones are still more various ; and the Ear is exquisitely formed to catch every the minutest Difference, every Shade, if I may be allowed so to speak, in this marvellous Variety, and report it faithfully to the Mind.

IF then you seek to change this established Order of Nature, if, departing from her, you endeavour to utter these Sentiments or Affections in a new Manner and Cadence, what do you but perplex and confound ? No Ear will acknowledge you ; every Heart will be shut against you ; you offend, or at best talk to empty Air. Preachers ought maturely to consider this ; and not to suppose, as too often manifestly is the Case, that their Office doth immediately invest them with a new Person, and place them without the Limits of Nature and received Custom.

AND yet, we may remark much of the same Mistake prevailing in our Theatres also. Some who speak plainly and well in Comedy, when they ascend into tragick Parts, assume a new Voice ; their Cadence, Emphasis, Tones, are totally different ; all become swoln, and high, and ranting. The Cause is, knowing in general, that there ought to be preserved a Difference between the two Kinds, but not conceiving what should remain common to both, they overstretch this Difference to every Article ;

Article; and thus become forced, and false, and offensive.

IT is worth while to trace this affected, howsoever we name it, Gravity or Solemnity, in Preachers, to its Source, that we may the better guard ourselves against it. It may be in a great Measure accounted for thus.

THEY who have the Care of Children in their earliest Years teach them to read in an unnatural Tone. Attend to the same Children talking and reading; their whole Voice is different. In this latter Case, they go on in a certain even, unchanging Uniformity, painful originally to themselves, and inharmonious to the Hearer. And however Experience and Conversation may afterwards lessen this Difference, yet they seldom entirely correct it; and very few read with the same Ease and genuine Variety of Pronunciation, with which they converse. Now, as it is among us the universal Custom to read our Sermons, the Influence of this early Habit sheweth itself here: We fall into the same unnatural formal Pronunciation.

THAT this Account is true, we see farther confirmed by the Example of the Sectaries among us, who use extemporary Sermons: They have not any Thing of this formal Stiffness and the Uniformity of this, if I may so call it, Book-utterance.

THIS Remark openeth to us a considerable Advantage of that which was the antient Way, the preaching extempore. Herein the

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Preacher

Preacher delivering himself up, without Controul, to his Genius, and uttering the Sentiments of his Heart, as in animated Conversation, expresseth himself in the same genuine, unaffected, always the most perswasive, Manner; thus transfusing, in all their Heat and Vigour, his own Sentiments into the Breasts of his Hearers.

BUT, in order to do Justice to this Point, we should observe equally, that the Way of reading which we follow hath also its Advantages. Sermons by the Help of Study are more correctly composed, with Reasoning more just, Instructions more judicious, Points of Faith and Doctrine more fully and truly explained, and, what is of mighty Importance, with more exact Regularity and Method: So that, upon the whole, it is not perhaps easy to decide, which of these deserveth the Preference, the Advantages and Inconveniencies being balanced on each Side.

NOR is it material to us; for being as we are by Custom confined to one, we should rather study to improve that, than admire or vainly regret the other. This much however we may learn from the Comparison.

As that extemporary Discourse, which approacheth most to a studied one in Regularity of Composition and Purity of Stile, is the best; in like Manner, among studied Discourses, that undoubtedly excelleth, which is composed with the easy Air, and pronounced with the unaffected

fectd Warmth and Fluency of the Extemporary.

OF Course, the worst of all is the Method pursued in foreign Churches, that of speaking elaborate Sermons without Book; which exposeth to all the Disadvantages of Reading, disturbing the Utterance by perpetual Fear of forgetting, and Hazard of misplacing; with the additional Disadvantage of mispending much Time and Pains, in committing such a Burthen of Words to the overloaded Memory.

HENCE it follows, that the best, at least in our Circumstances the best, Method is, by frequent Perusal, to render yourself so perfectly well acquainted with your Discourse, that you can, with very little Assistance from looking upon your Notes, repeat it throughout. This Care will enable you to join, in a great Degree, the Exactness of elaborate Composition, with the Spirit of extemporary Elocution.

THE Sum of these Remarks is, " That we should endeavour to acquire that Kind of Pronunciation, which approacheth most to the Tone used in Discourse, by a wise and grave Man, naturally eloquent, speaking upon a serious and interesting Subject."

IT is more easy to conceive than express Things of this Sort: But, if I were to explain by descending to Particulars, wherein this Kind chiefly consisteth, I would reduce it to this capital Precept: *Study Variety*. This is the great Dictate of Nature. Observe her speaking in the Young, the Unlearned, or where

Passion throweth off all Restraint; she is for ever changing in Accent, Tone, Emphasis. But herein keep always in Mind one Caution, *Vary so, as still to become.* Beware of running into Excess; For there are certain Limits, beyond which Variety displeaseth; as you may have oftentimes observed in Conversation, where some are harsh or shrill, some too low, and sink into Faintness and Languor.

It is manifest from a thousand Instances, that among us who read our Sermons the most common Fault is *Monotony*. We go on for half an Hour, with scarcely any Change of Voice, except the necessary sinking at the End of a Period to take Breath: And this Pause is also continually the same; which periodical Rising and Falling constantly repeated, like the Whistling of Wind, or Fall of Water, spreadeth Indolence and Listlessness, and tendeth usually to lull the Audience into Sleep.

THE Fault opposite hereto, which hath not, that I know, a distinct Name, is of Course among us very rare; but is general among the Enthusiasts of all Sects; who rush violently from one Extreme into the other, passing from the lowest Key, at one Bound, unto the utmost Pitch of the Voice; in which Manner, they go on to the End, alternately Whispering and Bawling, without Regard to Sense or Propriety, but meerly by these sudden mighty Changes of Sound, to rouze, affect, and astonish the Audience; which Method, however to a judicious Hearer more absurd and offensive, hath
better

better Effects upon the Multitude, than the other over-cool and equal Way; because this latter is altogether unnatural; whereas that, although a Perversion of, is yet grounded in, Nature, the only Source of what is right and pleasing: And an Error in the Exream of what is right may well pass with the Bulk of Mankind for right, and so please; but a Mistake in the contrary Exream cannot have the same Effect; nay, must offend in Proportion as the other pleased.

VARIETY therefore, however necessary, should not be carried into Irregularity. Ever change; it is the Life of Pronunciation: But change with Cause; not for the Sake of varying, but suitably to the Sense.

As in a publick Assembly the Voice should be raised to a certain Pitch, otherwise, not being audible to all, with respect to a Part the Advantage expected must be lost; so Care should be taken, that it be not advanced much beyond this Pitch; lest it be forced thereby and strained; which, always disagreeable in the Sound, is painful, and may be hurtful to the Speaker; and is besides liable to the ill Consequence before-mentioned, that of not being well heard; for the Voice, wherever it is compelled beyond the natural Compass, becometh indistinct and inarticulate.

A PERSON, who hath a tolerable Ear, cannot fail of discovering this Limit in himself, and of knowing where he should stop. The Return of the Sound, when it sufficiently fills the
the

the whole surrounding Space, hath somewhat peculiar, that a short Experience will enable him to distinguish : Or, if there should be any Doubt, he may form a pretty certain Judgment from the Looks and Postures of his Hearers.

WHEN he hath hit upon this Key, it should be his Care to remain within it, descending from, and returning skilfully to it, as his Matter requireth. For it is an injudicious and hurtful Mistake to suppose, that the more loudly one speaks he is heard the farther ; the Sounds may indeed spread farther, conveying with them but few Words, ill articulated, much less the entire Sense.

IF it were possible, he should restrain himself to those Limts, within which he can speak without Pain ; because wherever one speaks with Uneasiness, he is heard with the same. An Exception, and I know not another, to this Rule, may have Place in very young Persons ; who should be encouraged, where it is safe, to speak rather above the Extent of their Voice ; because at that Season of Life Exercise and Habit may strengthen, and raise it to this Height.

UNIFORMITY of Pronunciation, before blamed, hath produced one Peculiarity ; that going on thus evenly, sinking at the Close, and returning to its Height at the Beginning of each Period, by this regular Circulation of Cadence, it acquires an Air of *Singing*, not uncommon, and very disagreeable.

AGAIN,

AGAIN, I have known some Preachers above the ordinary Rank of Understanding descend industriously into the familiar Air of Conversation, nay, even of comic Dialogue : In which Kind, I will not say, but somewhat may be done with good Effect ; but I think the Attempt very hazardous : While you seek for Ease, you may lose all Dignity, and sink into unbecoming Levity ; on this Occasion, one of the least pardonable Faults.

BEFORE we quit this Subject, it may not be amiss to add one Observation. Men are desirous of accomplishing every Thing by their own Skill, of supplying, by Art alone, whatsoever is furnished by Nature and Genius. This Ambition manifesteth itself on all Occasions, in great and small Enterprizes ; from the celebrated *Descartes*, who undertook to frame a World by Laws of his own Contrivance ; down to the ingenious Artist, who devised Tables for the making of Verses by pure Mechanism.

IN like Manner, some learned Persons have imagined a Method of rendering just Pronunciation easy to all, in a Way which we may name mechanical ; by marking the Tones, with which every Word in a Speech or Sermon, nay, every Syllable, is to be spoken, in the same Way, as Pieces of Musick are written : By which Means, any Person, even without Knowledge of the Sense, may learn to pronounce justly, in the same Manner as one may, by the Help of musical Notes, sing truly a Song which he doth not at all understand. And it is farther

ther affirmed, that this valuable Art was known to, and commonly practised by the Antients [a] : Which, if it were true, would strongly concur with these Persons, and might recommend this Invention to present Study and Enquiry.

THE first Question upon the Point must therefore be ; Is this Fact true ? Was this Art practised in *Greece* or in *Rome* ? *Cicero* and *Quintilian*, who speak very fully of these Matters, the last particularly, as is his Custom, descendeth to a very minute Detail, do not once hint at this Art ; a strong Presumption against its Existence. And the Authorities cited in Proof of its Reality are at best very obscure and doubtful, as in such a Subject may reasonably be expected ; but, in general, have been much more probably interpreted in another Sense, as it would be easy to shew, if this were a proper Place for such Disquisition. Insufficient Grounds these surely, for the Belief of a Thing in its Nature thus marvellous.

IT may well be stiled *marvellous*, since the very Possibility of this admired Art hath been, with much Appearance, at least of Reason, called in Question.

IT hath been observed, that musical Tones proceed in a certain known Proportion, and at fixed Intervals ; which enableth us to represent them by Signs ; and thus to communicate the Knowledge of them to the Experienced, by Inspection : Whereas, in Speech, the Tones
proceed

[a] Reflexions sur la Poësie, la Peinture, & la Musique.
To. iii.

proceed not in any known Proportion, but are indefinite, and vary in numberless Degrees, all which cannot be marked, as the Skilful in Harmony say, by the Sounds of any musical Instrument; how then can they be recorded, or communicated in the same Manner?

BUT whatever may have been the Case among the Antients, for that is rather Matter now of Curiosity than Use; whether the Fact be even possible or not; this we may assert, and it is sufficient to our present Purpose, that with regard to the Elocution we now treat of, that of the Pulpit, the Scheme is altogether chimerical.

FOR suppose all the Tones of Speech to be thus marked, in some such Way as the Notes are in Musick, whom do you propose to benefit thereby? The Young and Unexperienced, who may by this Help learn mechanically to pronounce justly. But still the Labour of learning all these Marks must be very great; that of being able at first Sight to hit exactly the true Value of each must be next to insuperable, the Labour indeed of a long Life: Where then is its Utility? Doth not this Scheme overthrow itself? You devise an Art useful to the Young and Unexperienced; which, if at all useful, can be so only in old Age.

AND would this Utility, if real, recompence the Pains of acquiring? Consider, in the Case of one who is to preach the Gospel, is all the Time, necessary for the more important Acquisition of Knowledge in Things divine and human,

human, to be given up to this immense Toil of meer Pronunciation ?

OR lastly, waving these Objections, granting the Scheme to be practicable, that Time and Labour may be afforded, still we ask, What may be learned by these Signs or Notes ? The Seasons of raising or lowering the Voice, the Emphasis and Cadences. But how small a Part do these make ? It is the Warmth, the Vehemence, the natural Earnestness joined to Variety in the Orator, which form the Excellence of Pronunciation, which alone have mighty Influence on the Heart and Mind of the Hearer.

THUS, among an infinite Number of Tones, a Mistake in one may alter the Sense of a Passage, and cause much Confusion : Can Skill so nice and complicated be conveyed mechanically to one ignorant of, or inattentive to the Sense ? Or suppose it conveyed, will this Man therefore speak well ? Must not the Features, Air, Motion, whole Person correspond with the Discourse ? Hence Silence, Attention, Sympathy in the Audience. Without these, Exactness of Tone is dull, dead Justness. Words are Instruments ; Soul only can act, on Soul ; and this is diffused through the whole Man. Say then that you may communicate justly ever-varying Tones ; what avails it ? Can your Notes communicate also Knowledge, Vivacity, Ardour ? Can they infuse a Soul ?

WHEREFORE, leaving all such refined and visionary Projects, let us return to our first Plan.

“ Observe

“ Observe Nature well : Trace her from her
 “ simplest Elements up through every higher
 “ and more complex Form ; and adhere to her
 “ as closely as you can, with proper Consider-
 “ ation of Circumstances, of Subject, Place,
 “ and Audience.”

THE second Part of Pronunciation was said to be *Gesture* or *Action*. *Cicero* and *Quintilian* have left scarcely any Thing to be added on this Subject. They direct the Speaker, not to stand altogether still and without Action, which is lifeless and unaffecting. Yet not to use immoderate Motion, because light and unbecoming. Not to loll and lean, as arguing Indifference, and want of Respect to your Audience. Not to use extravagant, or theatrical Gestures. To avoid all Grimace and Distortion. They take Notice of the due Position of the Head, the Disposition of the Features, the Motion of the Eyes, and more especially of the Hands, which you should not toss about, nor raise too high, nor suffer to hang loosely down. Particularly, *Cicero* recommends in the strongest Manner Modesty ; a Virtue, without which he thinks there never was a great Orator : And mentions, in the Person of *Crassus*, what was true of himself ; that he never began to plead without turning pale, and even trembling [b].

OTHER Precepts there are, which I need not recite, as you may with more Profit consult the Originals. And besides, we may remark

[b] De Oratore, Lib. 1.

mark of all Rules in this Matter, that they help you to avoid Faults, rather than assist in doing well ; which also will be performed much better by a well-judging Friend, than by the wisest Rules ; and such therefore you should by no Means fail to consult.

BUT there is one general Observation, which, if we would consider it well, and keep ever in our Minds, ready to be applied on all Occasions, would, if I be not deceived, answer the End proposed by these and the like Rules more fully. It may be traced out in this following Manner.

NATURE, we know, hath adapted to the Sentiments and Passions their proper Look : She hath farther, as we have just now seen, fitted to them their several Tones of Voice : And we are now to observe, that she hath in the same Manner appropriated to each its own *Gesture*, Anger, Fear, Love, Hatred, Admiration, Astonishment, express themselves immediately, by involuntary Changes in the Features, in the Attitude of the Body, in the Motions of its several Parts, of the Head, the Eyes, and principally of the Hand, the Weapon of the Orator, as one aptly nameth it, not less clearly, than by the Sound of the Voice. The Constancy and Universality of which Expression it is, that maketh some Degree of Action necessary, wherever the Matter of the Discourse is interesting ; because, in such Cases, it is natural, it is always expected ; the Want of it therefore disappoints, offends : You cannot be deemed sincere

sincere without it, and will not for that Reason obtain Belief, scarcely Attention.

THIS indeed is more variable from Custom, than are the Tones of the Voice. The Inhabitants, for Instance, of warmer Climates, use more Action than those of the colder; our Neighbours on the Continent more than we: Which Difference we should in speaking have regard to; because universal Custom is to be considered as Nature. There is not therefore required among us the same Variety in Gesture as in Pronunciation; nor is it an Article of equal Importance,—although by no Means to be neglected.

ONE Thing let me add farther: A scrupulous Adherence to Rules, the Meditating and Practising beforehand Gestures, and affixing to each Period or Member of each its peculiar one, is, I believe, however recommended, very prejudicial. For the Effort used in recollecting and applying these rightly, according to the pre-established Purpose, employeth the Mind, distracteth greatly the Attention, and must embarrass the Delivery: And the Consequence will be, that you shall become, through this divided Care, faulty in speaking, and affected in Action.

THE better Way is, “ After some general
“ Care in observing what is graceful, what
“ unbecoming; make yourself perfect Master
“ of what you are to say, and of the Manner
“ in which you are to pronounce it: This
“ done, leave your Action to Nature. She
“ will

“ will faithfully attend, and accompany your
 “ Sentiments and Words as they flow, with
 “ aptly-corresponding Gestures.

ONE Limitation add :—There are few who do not in their younger Years contract some Aukwardness or Ungracefulness of Manner, which groweth imperceptibly, and becometh confirmed by Habit. This we should ever be suspicious of, and consult some well-judging Friend concerning it. When we have been informed of any such, we should endeavour to retain-always during the Time of speaking so much Attention to Gesture, as may be sufficient to guard against this ill Custom, ever ready to return upon us.

THUS to comprize in few Words this Article: “ You should employ Gesture; Nature
 “ and Truth require it. Suit it to the received Custom; that is Nature with you. Much
 “ Study herein is hurtful; only correct faulty
 “ Habits. Beware of taking Models from the
 “ Stage; they fit not the Gravity of this Place
 “ and Subject. Lean to the moderate Side :
 “ Too much Gesture in our Climate is offensively Faulty; too little, but Imperfection.”

THE Conclusion of the Whole is this: The great Endeavour of every one who preaches the Gospel should be to acquire, with his Audience, *Authority*. It is not to be expected, that all should arrive near to Perfection in the several Articles treated of, in solid Reasoning, good Composition, true Ornaments; neither can the Bulk of Mankind distinguish nicely in these

these Points : But this *Authority*, if obtained, will make up abundantly for whatever may be wanting in your Genius, or defective in their Conceptions. It sets every Thing you say in a favourable Light, hiding Imperfections, and doubling the Value of what is good. It giveth Spirit to your Diction, Force to your Arguments, Strength and Weight to your Advice. It rendereth you beloved and revered, and by Means thereof useful ; indeed, a publick Blessing.

How then shall we obtain this so valuable Authority ? Ye may be assured of it by a reasonable Attention to what hath been delivered :
 “ By establishing a Belief, that you are posselt
 “ of a competent Degree of Knowledge, of
 “ perfect Sincerity, of Diligence. By com-
 “ posing your Discourses with due Care ; by
 “ exact Attention in the right Choice of Sub-
 “ jects ; disposing them with clear Method ;
 “ treating them with close Reason, well mo-
 “ derated Passion, and chaste Fancy ; by ex-
 “ pressing your Sense properly, with Perspi-
 “ cuity, and Shortness ; and by delivering the
 “ Whole with a natural, becoming Warmth
 “ and Variety.”

AND more especially, if you would do Good by Preaching, or maintain any Degree of this *Authority*, “ Preserve a strict Conformity of
 “ Manners to your Doctrines : Be what you
 “ recommend.”

LECTURE

LECTURE the Twenty-third.

Of modern LATIN POESY.

HAVING finished the several Articles proposed in the Beginning of these Lectures to be treated of, I had intended to have closed the whole Course with the preceding one : And it is a Reason of a particular Kind, which hath occasioned the Addition of the present Discourse. Some Things accidentally mentioned in the Series of the foregoing Lectures have been thought liable to Objection, and, as I am farther informed, have even offended.

“ IT is said, that I have spoken with too
“ much Contempt of modern *Latin* Poesy : I
“ have, it is urged, rashly condemned At-
“ tempts, ever held useful, recommended by
“ the Learned, and authorised by the Practice
“ of the most eminent Persons ; to an Excell-
“ ence, in which some of the most distin-
“ guished Names in the Commonwealth of
“ Letters owe their whole Splendor.”

IT seems to me of Importance to clear up this Point : As the best Means to which I shall deliver my Sentiments concerning it, as briefly as I can.

THE

THE Article which gave Rise to the Objection was a Comparison between the Writing of Verse in one's own Tongue, and in a dead Language; wherein I did not hesitate to pronounce the former to be clearly preferable [a]: Which Decision, however displeasing it may be to some, upon reconsidering the Affair, appeareth to me right.

IN poetical Performances, which are to be Works of Length and Care, (for I speak not of Trifles) you are to regard chiefly three Things:

How you may be most useful. How you may most generally please. And in which Particular Kind you are most likely to excel.

CONCERNING the two former of these no Doubt can be entertained: A Poet in his native Language hath manifestly the Advantage. If his Compositions be such as are capable of giving Pleasure, or of being useful, they will produce these Effects more generally than the others, because they are written in a Tongue universally spoken and understood; whereas the others are confined to the Few versed in classical Literature; and that to a certain Degree of Proficiency, less common, perhaps, than is usually imagined.

THE People of *Syracuse*, after the Victory obtained over *Nicias*, spared those among the *Athenian* Prisoners who could repeat Verses of *Euripides*; for he was then alive, and his Works had not reached *Sicily*: A Proof, how

F f

sensible

[a] See Lectures v, vi, xiii.

434 LECTURES concerning Lect. 23.
sensible even the common Sort were of the
Beauty of his Tragedies.

THE *Italian* Peasants in many Places have large Portions of *Ariosto* and [b] *Tasso* by Heart, which they sing or recite with a Kind of Rapture. And I have met with a Story relating to the former, that having fallen into the Power of noted Robbers, who were about to treat him with their usual Violence, one of the Band, having before accidentally seen him, discovered to the rest his Name and Condition : Whereupon they dismissed him with much Honour, in Return, said they, for the Pleasure he had given them by his Verses. For, there is not any Rank of Men, in which some may not be found capable of relishing, and being delighted with a Work of true Genius. But no such Effects as these above-mentioned can happen with respect to the most excellent Poets in a dead Tongue : Nine Parts in ten of the Publick are shut out from them.

THE third Article it is, for which the Advocates of *Latin* Poesy most earnestly contend.

“ It is acknowledged, say they, that the *Romans* have left behind more perfect Models
“ of poetical Composition, than any since produced : How then are we most likely to excel ? By following them as closely as we can.

“ Their Language also for Energy and Harmony is far superior to every modern one ;
“ the best among which are but Corruptions

“ of

[b] See ADDISON'S Travels into *Italy*, under the Article of *Venice*.

“ of it; an Advantage that should determine
 “ in its Favour the choice of all Writers who
 “ are desirous to excel.”

I SHALL not enter into the comparative Merit either of Writers or Language, a Point which would bear much Debate: Suppose for the present what is assumed, that the *Romans* are superior in both. My Doubts are these; Whether I may not imitate a good Model in a different Language? Whether I shall not imitate it better in this different Language, if I be much more skilled therein; than I could in that of the original Author? Whether, although the Language of the Model be much the finer, yet I shall not produce a Performance in this worse Language, but more familiar to me, better than in the other, better and less known. I cannot help thinking the Answer to these Points clear.

BUT whether these Arguments be strictly applicable to the Case before us, some have doubted, or affected to doubt. Yet how can we? Let a Person of the best Capacity study a modern Language, with the utmost Application and Exactness, meerly in Books; let him compose a Poem in it; what innumerable Inelegancies and Improperities would a skilful Native find therein? And this is precisely the Case of *Latin* Verses made at this Day; except that, in the latter Case, there are no such Judges to detect the Errors: the Writers may escape Criticism, because the Readers are equally ignorant with themselves.

IT is agreed, that we know not at all the Pronunciation of antient *Rôme*: Must we not then offend perpetually in Point of Harmony? It is not possible, that we should be acquainted with the precise Signification of Words, occurring but seldom in the few Books which now remain: And it is equally clear, that we cannot tell how the Signification of Words may be changed by their Union with others; which Ignorance must be a Source of great Improperities. That very Disorder and Transposition peculiar to this Tongue, which seemeth to us arbitrary, had undoubtedly its Rules and Limits, which can be at best but faintly guessed at now. Writing therefore under these Disadvantages, we can proceed only by Conjecture; like one walking in dim Twilight, feeling out our Way, and chusing our Steps with much timorous Caution. We have a narrow Path chalked out for us by Authority, with many void Places and Chasms in it, in which we can at best but hobble and halt; whereas, a Poet should fly and soar, should subdue his Language to Enthusiasm, not creep its Slave.

THE Bulk of Mankind, whose Judgment ought to have great Weight in such Matters, hath determined accordingly. In all Countries, which are the Poets most highly celebrated, and read with universal Applause? Those who have written in the Dialect of their respective Countries. Thus all *Italians* have heard of *Ariosto* and *Tasso*; most read, all admire them: How few, comparatively, have any Knowledge

Knowledge of *Vida*, *Sannazar*, or *Fracaſtorio*, the beſt *Latin* Verſifyers perhaps among the Moderns? Doth any *Frenchman* ſet the Fame of *Saint-Marthe*, *Santeuil* [b], or *Poligniac*, in Competition with that of *Corneille*, or *La Fontaine*? In our own Iſlands, can *Buchanan*, and all the Writers of the *Musæ Anglicanæ* put together, be compared with a *Shakeſpear*, a *Milton*, or a *Pope*?

AT the ſame Time, I cannot agree with an admired *French* Writer, who remarketh, and, if I remember rightly, repeateth it as a favourite Obſervation, that becauſe ſome of his Countrymen, who have written well in *Latin* Verſe, have not written in *French*, the former is therefore more eaſy: An Inference, it ſeems, not rightly drawn. To prove this, he ſhould have ſhewn, that they had attempted the latter, and failed; which, I believe, doth not appear to have been the Caſe in any Inſtance by him mentioned.

If we were to judge meerly from Reaſon, it ſhould ſeem on the contrary, that a poetick Genius, in all Languages neceſſary to Excellence, if it appeared well in a dead Tongue, would exert itſelf with equal Vigour, and more Eaſe, in one known and familiar. Which Reaſoning is alſo confirmed by Fact. *Sannazar* hath left in his *Arcadia* Italian Verſes juſtly eſteemed. *Bembo* hath written well in both Languages. *Arioſto* applied himſelf firſt, according

[b] *Vokair*, *Siecle de Louis quatorze*, under the Article of *Senteuil*; and more particularly of *Poligniac*.

according to the Fashion of the Age, to *Latin*, in which some of his Verses yet remain, pure and spirited: And it is known, that his Friend Cardinal *Bembo* thought so highly of his *Latin* Vein, that he earnestly exhorted him to write his Heroick Poem in that Language, which Advice he wisely and happily rejected. We have Cause to conclude, from *Milton's* early Productions, that he would have equalled any *Latin* Writer of late Times, if he had not prudently preferred his native Tongue. To whom we may add *Cowley*, and *Addison*, especially the latter.

FROM all which my Inference is, that now, in these Days, as *Latin* poetical Compositions are the less excellent, so neither are they more easy; another Argument against applying to them Time and Genius, which might be more usefully employed.

It would be easy to multiply Arguments; but they are not needful in a Point, according to my Apprehension, sufficiently clear: One, however, there is of a peculiar Nature, worthy of being mentioned.

In every Undertaking of Moment which a Man engageth in, he ought to intend and execute in such Manner, as to contribute, if it be possible, to the Advantage and Honour of his Country. This, it is true, in the Point before us, can be the Case of few; very few are qualified to improve a Language, or spread the Glory of a Country by poetical Compositions. Notwithstanding, the Intention, the Endeavour is

is right; and, in Disappointment, still it is a pleasing Reflexion, that one hath exerted his utmost Skill towards accomplishing a good Design.

I SHOULD not omit the Judgment of *Horace*, in a parallel Case, which is express;

“ Atque ego cum Græcos facerem natus mare
citra

Vericulos; vetuit me tali voce Quirinus,
Post mediam noctem visus, cum somnia vera:
In silvam non ligna feras infanius, ac si
Magnas Græcorum malis implere catervas.”

AFTER this Preference given, as I imagine, justly, to our native Tongue, the Question returns; “What? Are then *Latin* Compositions forbidden? Do you think that they should be discouraged and despised?” Herein it is, that I suppose a preceding Lecture to have been misunderstood. Few Words will suffice to explain my Opinion.

IN former Mention made of this Matter, Works of Erudition and Science were excepted, which, for obvious Reasons, it may be prudent to compose in *Latin*. And it were to be wished, for general Utility, that these might be written with Clearness and Purity of Style, and, where the Subject admits, with Elegance; One of the best Treatises extant on the [e] Law of Nature appears with great Disadvantage from the Uncouthness and Obscurity of the *Latin* Style. For this Reason it is fit, that all
who

[e] Dr. GUNEBRAND.

who mean to cultivate Letters, should acquire a Skill of composing well in *Latin*; for which Purpose the making of Verses in that Tongue is very useful: And therefore it is an Exercise much to be recommended to young Persons. It is indeed the only Way, in which they are likely to obtain a full Knowledge of the Poets; a great, if not a necessary, Source of Elegance in every Language.

THIS Exercise is farther useful, as teaching the Force and Compass of the Tongue, and by this Means enabling them afterwards to vary at Will the Form of their Expression.

BESIDES, this Exercise in riper Years will furnish them with an Amusement somewhat more than innocent, in some Sort useful, certainly polite.

MOREOVER, it may justly recommend those who arrive at Excellence in it to Notice and Esteem, as being a Proof of their Acquaintance with the best Authors, of their Discernment, and, as Men love to speak, of a *Classical Taste*.

AND possibly, tho' in exceedingly rare Instances, this Talent may do Honour to a Country among Foreigners; which we are told was the Effect, the Perusal of the *Musæ Anglicanæ* had upon a famous *French* [a] Critick, who judged, that a Nation capable of producing such *Latin* Poems must have very fine Compositions in its own Language.

THESE are the chief Advantages which I

CAD

[a] BOILEAU.

can recollect of writing in *Latin* Verse; and these rightly weighed point out the Degree of Esteem wherein it ought to be held: "A necessary Branch of early Education. Afterwards, a pleasing Amusement, An Accomplishment. And very rarely, if ever, a Study or Business. Never contemptible: And Praise worthy to a certain Degree."

I HOPE, that these Observations will be sufficient to answer the Objections made on this Head, or Suspicions entertained; probably from my having exprest myself on the Occasion too shortly or imperfectly.

ZEAL to justify myself tempts me to produce yet a farther Proof of another Kind; one fully decisive as to my own Opinion, but attended with some Hazard: This Zeal gets the better of Discretion so far as to make me own, that I have myself made more than one Attempt in this Way: And I believe, that the having taken Pains to perform well may be allowed a strong presumptive Proof, that the Performer disliketh not, nor despiseth the Art, or that Branch of it, in which he thus laboureth. Nay, I have been induced to go yet farther; and venture to lay before you the following *Latin* Composition; an Argument of my liking the Kind, however unable I may be to excel in it.

I R E N E

I R E N E

Carmen HISTORICUM.

Ad Præhonorabilem Vice-comitem BOYLE.

ROMANOS dum Musa modos alienaque
tentat

Regna, tremens, dubio passu, sub luce malignâ;
Heu! male dulciloqui numeros imitata Maronis,
Te BOYLÆE, vocat: Tibi non ignota sonat vox,
Quæ primis admota annis, mentique tenellæ,
Piëridum nitidos puerum te duxit in hortos;
Ergo adfis, dum fas nimirum, et blanda ju-
ventus

Crescentis vitæ callem tibi floribus ornans,
Ridet adhuc, levibusque dat otia fallere nugis,
His saltem; quibus ipsa severo numine Pallas
Nempe docet juvenes altis proludere cæptis,
Sensim affurgentes. Teque, ecce! volubilis ætas
Ad majora rapit; Sapiëntum evolvere scripta,
Græcia quos peperit, quos artibus inclyta Roma,
Nec minor his, Britonum, Phœbo carissima
tellus:

Hinc regere eloquio populos, sanctumque se-
natum,

Confilioque gravi patriam fulcire labantem,
Atque novum claræ poteris decus addere stirpi.

Tu

Tu quoque florenti jam nunc grataris alumno
ALMA PARENS: Quin hujus et est mihi portio laudis.

JAM Scythiæ linquens hyemes, fluviisque
perenni

Constrictos glacie, solique impervia regna,
Gens effræna virum vastabat cladibus orbem
Attonitum. Non perpetuâ juga cana pruinâ,
Murorumque moræ, rapidos non æquora cursus
Oppositæve acies rumpunt. Orientis ab oris,
Occiduum ad Phœbum, quæ littora Bosporus
urget

Perpetuo fremitu, dirâ cum strage procella
Intonat. Euxini fluctus et Caspia regna,
Caucasæ rupes, vastique tremunt juga Tauri;
It supplex rutilas volvens Pactolus arenas.

QUINETIAM imperio tot quondam Græcia
terras,

Tot populos complexa ruit. [b] Jam regia cingit
Mænia victor ovans: Tormentis ferrea grando
Funditur, et celsas quatiunt nova fulmina turres.
Murorum solidâ tandem compage solutâ,
Ingreditur, captâque ferox dominatur in urbe
Hostis; et in summis vexilla trementia muris
Auratas præbent vento diffundere Lunas.
Convellunt portas, et inundant strata viarum
Milite: Tum rapidas jactant ad culmina flamas;

Sævit atrox ignis, victorque incendia volvit
Cum strepitu, cælum & longe maria alta re-
lucent.

Effusus furor hinc, et plena licentia ferro.

Sternitur

[b] Byzantii vel Constantinopolis.

Sternitur infelix populus discrimine nullo,
 Infantes, canique patres, innuptaque Virgo,
 Et gemitus tota morientum personat urbe.

IPSE MAHUMMEDES fulgentibus arduus armis
 Agmen agit, bello invictus, cæcumque tumultum

Dirigit, exacuens iras, et funera miscet;
 Hunc Luctus, gelidusque Pavor comitantur
 euntem,

Et Lethum crudele; lavat vestigia sanguis.

NEC mora; Regales confestim turba penates
 Aggreditur; rupto æratæ jam cardine valvæ
 Diffiliunt, temerisque novus loca sacra tumultus:

Tum fragor armorum, tum fæminei ululatus
 Ingeminare, minæque immixtæ; it clamor ad
 auras,

AT Cæsar, fatis utcunque oppressus iniquis,
 Cuncta videns amissa et ineluctabile numen,
 Pugnat adhuc inter Primores, fidaque bello
 Pectora, non dubiam quærens per vulnera
 mortem.

Hunc audentem animis, et adhuc vana arma
 moventem,

Hostis atrox cingit, mediisque in millibus unum
 Claudit, et eversum sternit: tum multa pedum
 vis

Insilit, illiditque solo, calcatque, premitque
 Exhalantem animam; non regia celsa gementi
 Adgemit, exuperat misto clamore tumultus,
 Et longe sævas voces vasta atria volvunt:
 Concidit informi letho; pariterque vetustum
 Imperium ruit, et ductum per sæcula regnum.

INTEREA

INTEREA trahitur, magnâ comitante catervâ,
Eximiâ virgo formâ, et florentibus annis ;
Quam trepidam, dubioque sequentem devia
passu,

Cum clamore trahunt captam, spolia ampla Ty-
ranno.

Constitit Hæc cætu in medio, sine more fluentes
Sparsa comas, lacrymisque genas madefacta de-
coras :

Qualis ubi lucis portas Aurora recludit ;
Quâ roseos tollit vultus Dea, rore madescunt
Punicei flores, gemmataque prata renident.

STANT Proceres taciti ; durusque hastilia mi-
les

Inclinant, densique inhiant et singula lustrant,
Insolitam speciem ac divinæ munera formæ,
Ambrosiasque comas, teneris rorantia nimbis
Lumina, marmoreumque premens suspiria pectus.
Spectat inexpectum, subito perculsus amore,
Rex Asiæ, figitque avidos in virgine vultus.
Tum fari hortatur quæ sit ; quo sanguine creta ;
Quid petat ; et trepidam verbis solatur amicis.

[a] Ac veluti citharam doctus pulsare sonantem,
Et liquido cantu suspensas ducere mentes,
Protinus haud voce ingenti sacra ora resolvit,
Dulcia sed tenui flectens modulamina cantu
Proludit,

[a] Qual musico gentil, prima che chiara
Altamentè la lingua al canto snodi :
All'harmonia gli animi d'altrui prepara
Con dolci ricercate, in bassi modi :
Così costei, che ne la doglia amara
Già tutte non oblia l'arti et le frodi ;
Fà di sospir breve concerto in prima,
Per dispor l'alma, in cui le voci imprima.

TASSO GERUS—Canto 16, Stanza 43.

Proludit, sensimque illabitur intima corda :
 Talis et hæc artis memor in discrimine summo
 Fæmineæ, demissa caput, suspiria ducit,
 Et lacrymis faciles aditus ad pectora pandit ;
 Circumfusa armis roseo dein incipit ore.

O Rex, attonitum vasto qui turbine mundum
 Concutis invictus, patriasque in mænia lunas
 Erigis, invalidæ saltem miserere puellæ,
 Jam passæ mala dura, et adhuc graviora timentis.
 Non humilis tamen, et plebeio sanguine creta,
 Complector genua, illacrymans; sed regibus orta
 Sceptrigeris, quibus hæc olim pulcherrima tellus
 Paruit, exultans meliori Græcia fato.

Ipse etiam Cæsar qui funera multa suorum
 Viderat, heu! miser, et miserâ jam morte peremptus,
 Me natam, caræ Genitricis nomine dictam

Irenen, in spem regni pater optimus alti
 Eduxit; Nunc vincla ferunt contraria fata.

O Patria! O Genitor! Domus o per secula terræ
 Regnatric! Vos templa dei, demissaque cælo
 Religio! ergo omnes radice evertit ab ipsa,
 Gens effusa polo, atque æterni numinis ira.

Me tamen haud lethi facies, vibrataque terrent
 Spicula; descendam læto jam funere ad imos,
 Casta tamen, Manes, & digna parentibus umbra :
 Quin refera hoc gremium, vitamque abrumpe
 morantem.

Sed te per teneros, sensit si pectus amores,
 Per dulces natos. casti per fœdera lecti,
 Per majorum umbras oro, per quicquid ubique est
 Sacra, prohibe infandos a corpore tactus,
 Neu mihi virgineos vis barbara polluat artus.

Hæc ait, et gemitus preffit luctantia verba.

Stant

Stant proceres innixi hastis, insuetaque flexit
Corda dolor, lacrymæ manant invita per ora.
Non eadem Regi facies, non pristina mansit
Durities ; animum species præclara loquentis
Accendit, majorque afflictæ gratia formæ.

TUNC olli breviter: Quis te pulcherrima Virgo
Læderet, aut castum violaret vulnere corpus,
Crudelis? Non hæ nobis victoribus iræ :
Solve metus: Neu finge animo nos impia ferre
Sceptra, et inhumanis sævos gaudere triumphis.
Gloria non mendax, non prædæ insana cupido
Armatus in bella trahunt ; ast ardua jussa
Divini *Vatis*, cælique suprema voluntas ;
Exulet ut vetus impietas, ut fulgeat alte
Vera fides, iret magnis sub legibus orbis.
Ipse tibi, incensus tantæ virtutis amore,
Munera magna feram, majoraque regna paternis
Subjiciam ; preme singultus. His demere dictis
Æger amore studet curas, solvitque timorem.

HANC Selymus, cui fæminæ custodia prædæ
Credita, deducit mæstam in penetralia celsa,
Latantes inter turmas, crepitantiaque arma.

IMPERII Rex inde gravi de pondere, canis
Cum patribus, quâ vi gentes frænare superbas,
Quos bello vastare, Quibus dare jura subactis,
Consult ; et regni surgentis lubrica firmat.

INTEREA summo, jussu victoris, honore
Excipitur Virgo. Thalamis fulgentibus ostro,
Auratis excelsa toris, et murice spreto,
Mæsta jacet : Sculptas onerant convivia menses,
Nequicquam ; vinum gemmato spumat in auro.
Centum florentes formâ et juvenilibus annis,
Barbara quas acies regum de stirpe creatas

Sedibus

Sedibus abripuit crudeli sorte paternis,
Circumstant agiles Nymphæ; blandisque mini-
strant

Officiis: Fundit dulci pars carmina voce;
Pars tremulos docto percurrit pollice nervos;
Scilicet infixas ut possint fallere curas,
Exuat et lentos sensim mens ægra dolores.

IPSE ferox victor, durum cui pectus amore
Æstuat, assiduis precibus fastidia tendit
Vincere, nunc votis supplex, nunc leniter urgens
Blanditiis, simul et promissa ingentia miscet,
Regalem exponens oculis longo ordine pompam.

QUID potuit Virgo infelix? Quâ rumpere
tantas

Insidias; quâ vi sævis obistere fatis?
Hinc regalis honos, menti quoque grata potestas
Fæminæ, clarusque faventi marte tyrannus
Sollicitant; subitâ absterrent prostrata ruinâ
Indè paterna domus, miseræ sola ipsa superstes
Reliquiæ; et tepidi cognato sanguine rivi.

AT natura trahens intus, spes læta, Juventus
Flexilis, et tempus quod lenit acerba, labantem
Evicere animum, fallacisque ardor amoris
Dulcis inexpertæ. Qualis flos imbre gravatus
Labitur, et mæstis moriens languescit in hortis;
At zephyro spirante levis se tollit ad auras,
Purpureos pandens læto sub sole colores:
Non secus Irene, luctu lacrymisque fugatis,
Enituit: medios inter Regina triumphos
Incedit, niveam cingens diademate frontem,
Exultans umbrâ, titulisque inflata superbis.
Ah misera! immitem teneris amplexibus hostem,
Immemor everse patriæ cælique parentis,

Ergo

Ergo foves facilis, fortisque ignara futuræ?

JAM belli vox rauca filet. Non ærea cantu
Accendit tuba florentes ad prælia turmas;
Non undare cruor, non armis fulgere campus;
Mœnia non tremere horribili concussa fragore,
Asper at exutâ mollescit casside miles,
Regis ad exemplum, luxuque effrænis inertī
Lascivit. Viridem pars lentè fusa per herbam
Umbriferos inter ramos, et murmur aquarum,
Concentusque avium, longis exhausta periclis
Membra foveat, vetiti libantes pocula Bacchi,
Instaurantque dapes: Pars cæco vulnere fixa
Haurit amans teneras curas, et blanda venena,
Captarum illecebris, et gratâ compede vincta.

QUALIS ubi rapido belli de turbine Mavors
Pulverulentus adhuc et servens cæde recenti,
Victus amore, Cyprum quærens Paphiosque re-
cessus,

Cœlestes petit amplexus, et dulcia furta:
Tum belli filuere minæ; fremit Ira, Pavorque
Nequicquam, infrendet telo Mors sæva represso;
Candidaque effulget lætis Pax reddita terris.

SED non longa quies: Accendit pristinus ardor
Corda virûm, et turpi pudet indulgisse veterno:
Extimulat Pietas atrox; simul alta priorum
Gloria gestorum; atque angens fatiata Libido.
Ergo indignantes luxu fregisse vigorem,
Arma fremunt omnes, et mollia vincula rumpunt.

PRÆTEREA vulgus non cæco murmure regem
Incusat, quem nunc pudet heu! muliercula victum
Detinet amplexu indigno; dum colligit hostis
Dispersas acies, et bellum sponte minatur,
Hæc agitant, gliscitque truci violentia turbæ.

SENSE^RAT insolito misceri castra tumultu
 Mustapha, quem claro virtus insignis honore
 Evexit, Regique dedit fulgere secundum
 Imperio : Metuens igitur ne serperet ultra
 Tanta mali labes, fumantque incendia vires,
 Præcipitare moras statuit, regemque requirit:
 Atque ita sublimem compellat voce Tyrannum.

O decus heroum, summi fate sanguine Vatis,
 Quem tellus devicta tremit, quæ flavus Hydaspes
 Gurgite fumanti tepidos secat aureus agros,
 Threicias longe ad brumas Hebrumque nivalem;
 Sit fas vera loqui, sinceraque promere dicta,
 Asperiora licet; vestræ res aspera poscunt.

QUICQUID sol oriens lustrat, terras ubi nun-
 quam

Romani fulsero aquilæ, devicimus armis :
 Nunc quoque tot ducibus, tot quondam læta
 triumphis,

Græcia vasta tremit, regnique vetusta superbi
 Fumat adhuc sedes, spumatque cruore recenti.
 Unde quies igitur ? Belli cur fulmina cessant ?

Deterior bello nos luxus fregit. Ad arma
 En! iterum densæ excusso torpore catervæ
 Conveniunt, hastasque minaci murmure vibrant,
 Concussisque fremunt clypeis, regemque repos-
 cunt.

“ Cur medio, exclamant, languet Victoria cursu ?

“ Cur torpent dextræ, et cessat Bellona tonare ?

“ Et nunc attoniti repetitis cladibus hostes

“ Exhaustas reparant vires. En! agmina co-
 gunt,

“ Auratasque cruces iterum dant fulgere ventis.

“ Quid Rex interea, sævæ quem strage cru-
 entum

“ Horruerant

“ Horruerant toties, qui Græco sanguine tinxit
 “ Flumina, et evertit fumantes fulmine muros ?
 “ Imbelles fovet amplexus, inhonestaq; carpit
 “ Gaudia, et ingentes fædo spes rumpit amore.
 Scilicet hæc mandant divini oracula Vatis ?
 Sic Proavi meruere ? Fidem sic protegis armis ?
 Surge, age, molle jugum collo excute, clarus ut
 olim

Egredere, O nostrum decus. En ! horrentia
 ferro

Millia multa vocant, ingens clamore remugit
 Bosporus, armorumque relucet fulgure cælum.

EXARSIT Victor monitis ; excussus amoris
 Torpor abit, rursusque animus fremit arduus
 arma :

[a] Sic bellator equus, quem mollis inertia
 pugnae

Detinet oblitum, per pascua læta vagantes .
 Inter equas, mulcetque solutum blanda cupido ;
 Arma crepent si fortè, tubæ vel acuta sonet vox,
 Igne recalescit solito ; tremit, arrigit aures,
 Scintillatque oculis ; resonant hinnitibus arva.

TUNC breviter ; Cum lux referabit crastina
 cælum,

Agmina dic coeant instructis cuncta manipulis,
 Atque forum repleant ; solium sublime locetur ;
 Ipse

[a] Ὡς δ' ὅτε τις τῶτος ἰππος ἀκρόνδας ἐνὶ φάτῃ, &c.

HOM. Ili. lib. 6.

Quem locum imitatus est Virgilius, & ferme equavit ; Torquatus
quoq;

Tassus uti solet, elegantèr. GIERUS. Canto 16, Stanz. 28.

Qual feroce destrier, ch' al faticoso
Opor de l' arme vincitor sia tolto, &c.

Ipse adero, et vanos pellam ratione timores.
Dixerat. Hic Regis properans mandata faceffit.

POSTERA cœruleos fluctus Aurora reliquit,
Pallidaque emergens extinxit sidera Titan,
Cum tuba clama canit : Tunc agmina densa coire
Cernere erat, justisque forum stipare manipulis ;
Frænatis in equis, inter quos limite longo
Ductores volitant, auroque ostroque decori :
Pondere terra gemit ; per templa domosq; co-
ruscat

Ænea lux, longoque illustrat fulgure cœlum :
Mille tremunt vexilla, sinusque ad flamina pan-
dunt

Purpureos, curvæ discurrunt aere lunæ.
Stat circum instructus Miles, pacataque vibrat
Tela manu ; ferri tremulus nitor exit ad auras
Concussi, dum turba fremens movet ordine
denso :

Qualis ubi primum jubar extulit ætherius Sol,
Mane novo, summum leviter cum flamina
stringunt

Oceanum, crispantur aquæ ; mox tollitur altum
Magnâ mole fremens ; albescunt cœrula spumis.

INCERTI, quæ causa vocat, quidve instet
agendum,

Suspensis dubitant animis, quæruntq; paventque,
Arrecti ad vanos strepitus ; hinc corpore vasto
Fluctuat hùc illùc inclinans turba, vicissim
Pulsaque, et impellens, motuque reciproca vibrat.

AST ubi, cum magno Princeps clangore tu-
barum

Arduus ingreditur, multoque satellite cinctus,
Hùc

Hùc omnes tendunt, oculisque et mentibus
hærent :

Haud secus alma Ceres, gravidis quæ nutat
aristis,

Collis apricus ubi aut fœlix uligine campus
Semina læta foveat, dum vespertinus oberrat
Aer, et incerto variantur cardine venti,
Hùc levis atque illuc fluitat, quæ spiritus urget
Mobilis ; at dubio si tandem regnet olympo
Eurufve, Zephyrufve, aut imbris humidus
Auster,

Hæc sequitur facilis victorem, huic aurea culmos
Flectit, et unanimi procumbit messe supina.

EXCELSUM in medio folium supereminet,
amplis

Porrectum spatiis, multoque internitur ostro ;
Confidet hic ingens Victor ; simul inclyta regum
Græcorum Soboles, cui splendida murice et auro
Vestis et insignis gemmarum luce coruscat ;
At velo caput abdiderat vultusque decoros.
Tum vero cecidit sonus omnis, ut alta filet nox.
Tandem consurgens clarâ Rex voce profatur.

AUDIVI, nec me latuerunt murmura vestra
Questusque infani, Miles ; me nempe prioris
Oblitum decoris, me religionis avitæ
Immemorem, fœdo languere cupidine captum.
Scilicet hæc merui ? Me sicine nôstis, iniqua
Pectora, qui totum laceravi cædibus orbem
Christicolam, qui tantum everti sedibus imis
Imperium ? Ecquando segnem me, aut forte
morantem,

Vel cupidum vitæ tranquilla et tuta sequentem
Vidistis, dum pugna furit ? Vos testor : An ultro
Incendentem

Incidentem animos, medioque in turbine belli
Pulvere conspersum, multoque cruore rubentem?

Quis fluvios innare ferox, quis mœnia primus
Scandere, per densos hostes, per tela, per ignes,
Stridentisque globos, et sæva tonitrua ferro;
Atque triumphantes muris infigere Lunas?

Hæc mea laus; fileam quid enim, quod Græcia,
quod Sol

Testatur, quod adhuc in pectore multa cicatrix?
Dextera nec magis hâc ditavit manibus umbras.

CESSAVI fateor; belli vox rauca parumper
Conticuit; dedimus nos corpora lassâ quieti.—
Usque adeone nocet, post tot discrimina rerum,
Vel ludis animum, vel membra fovere sopore?
Nec venit in mentem quæ sit fors aspera vitæ
Mortalis, quàm, fessâ malis infractaque, poscat
Alternas mens ægra vices, et dulce levamen?

INSUPER audite, atque animis hæc figite dicta.
Rex sum, non titulos jactans et inania sceptrâ;
Haud vestrum est igitur scrutari pectora regis,
Sensusque arcanos; sed contra horrore vereri
Sancto percusses: Vestrum est parere, jubebo:
Mors premet invitos; est omne rebellio mur-
mur.

QUI tamen admisi facinus? quæ tanta peregi?
(Ut loquar ex æquo.) Quid enim? Male-cau-
tus amabam.

Esto: novum crimen vos primi fingitis. Ergo
Rex, Juvenis, Victor, nunquam sine crimine
amabit?

Nil mos, nil leges, pietas nil tale profatur.

Ipse Mahummedes, qui sancta oracula cœlo

Deduxit

Deduxit puramque fidem mortalibus ægris,
Divinus vates ; post duri prælia martis,
Otia fœmines vacuus consumpsit amore.

Quid pretii sperat super ignea sidera virtus ?

Quem sequimur finem ? Perfunctis munere vitæ

Egregiis Deus ipse viris quæ dona rependet ?

Scilicet insignes præstanti corpore nymphas,

Atque immortalī florentes vere juventæ,

Halantes per agros, ad aquarum murmura

• blanda,

Concentus inter volucrum, viridante sub umbrâ,

Amplecti dabit ; et viventes omne per ævum

Carpere perpetuâ semper nova gaudia flammâ.

HuJUS at erroris (si me tamen abstulit error,)

Quæ mihi causa fuit ; Quæ, discite, qualis origo,

Compede quâ teneor : Sic enim sint ferrea vobis

Corda licet, spero tamen ignoscetis amanti,

Cernentes faciem, quæ me pulcherrima vicit,

Ætheriis similem, et radiantia lumina flammis.

Aspicite : atque meum, si fas, reprehendite crimen.

HÆC fatus, velum detraxit ab ore puellæ.

Qualis ubi spissâ dudum Sol conditus umbrâ

Aureus emergit, tandem caligine pulsâ,

Splendidior ; ridet diffuso lumine cœlum.

Non aliter, posito velamine, regia proles

Extulit os roseum, folioque refulsit ab alto.

Attonitæ stupuere acies, avidosque tuendo

Defixæ pascunt oculos, tacitæque pererrant

Quam faciem ! quali cum majestate venustam !

Atque genas divæ similes, ac lactea colla ;

Perque humeros crines, et eburnea pectora,

sparsos,

INDEX

INDE repentino cum primum erepta stupore
 Libera mens rediit, tollunt ad sidera plausus
 Sponte suâ, dignamq; fatentur crimine formam.

CONSTITIT, atque diu trux agmina circum-
 spexit,

Terribiles volvens oculos, tum murmura dextrâ
 Compescens, sævus torvo sic addidit ore.

JAM satis est; ficto me crimine solvitis :
 Illam

Quis non victricem agnosceret ? Æthere talem
 Ipse ingens Vates vix credam amplectitur ulnis.

Es fateor mihi jure tuo carissima, vultu
 Æmula Cœlicolis, animi neque dotibus impar

IRENE, mea lux, regum certissima proles :

Non radii solis, non vitæ carior ipse

Spiritus hic, non qui nutrit præcordia sanguis ;

Est tamen his radiis, est vitâ carior ipsâ

Gloria, et invidiâ tandem laus bellica major :

Nec frangent animum molles, ne fingite, curæ.

Quid quod amem? tamen et Rex sum, Bellator,
 & Heros :

Forſan amantem ætas, imbellem haud poſtera,
 tradet.

Fracta meas iterum plorabit Græcia vires,

Occiduique orbis dominatrix impia Roma :

Ecce! incensa ruunt delubra, cruceſque profanæ,

Et ſimulacrorum fractus reſonabit humi grex.

QUIN hæc accipite, et veſtrum cognoscite
 Regem.

Audebit quicunque meos reprehendere mores,

Immemorem carpens famæ, luxuque ſolutum,

Quid carâ pro laude geram, quid vindice dextrâ
 Molior,

Molior, aspiciat: — “ Meque inde tremiscite cuncti.”

HÆC ait, et gladium distringens impulit ictu
In collum IRENES. Cadis heu! pulcherrima,
dextrâ

Quâ minime decuit, sævæ data victima famæ:
Fœlix, si patriis jacuisses casta ruinis,
Nec tibi barbarici placuissent fœdera lecti!
Nam mutilus subitâ truncus procumbit humi vi,
Singultansq; tremensq; cruorem tramite multo
Purpureis stillans rivis: Caput exilit altè
Avulsum, longo rapiturque volubile tractu.

COELESSES, Illi fœdos jam sanguine vultus,
Pallentesque genas, extinctaque lumina cernunt,
Attoniti, exanguesque metu: labefacta per ossa
Horror iit. Siluere diu: Mox undique tristis
Prorupit gemitus, perque agmina vasta cucurrit.
Rex abit, infrendens gravitèr, visumque relinquit.

The E N D.

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